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DUTCH DRAWINGS OF THE SEVENTEENTH
CENTURY

DRAWINGS OF THE GREAT MASTERS

A SERIES OF VOLUMES UNDER THE GENERAL EDITORSHIP OF A. E. POPHAM AND K. T. PARKER

Drawings of the Early German Schools.

By K. T. Parker, Ph.D.

Dutch Drawings of the Seventeenth Century.

By J. H. J. Mellaart.

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Drawings of the Early Flemish School.

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British Museum.

DUTCH DRAWINGS
of the
SEVENTEENTH
CENTURY

BY
J. H. J. MELLAART

With
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DUTCH DRAWINGS

SEVENTEENTH

CENTURY

AND A COMMENTARY

BY

THE

ROYAL

ACADEMY OF ARTS

AT AMSTERDAM



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DUTCH DRAWINGS OF THE SEVENTEENTH CENTURY

THE school of Dutch artists of the seventeenth century began to show its independence from the contemporary Flemish School and to evince its national characteristics about the year 1609, after Spain had recognized "The Seven Provinces of the United Netherlands" as an Independent Republic. In the years preceding that date a considerable amount of Flemish influence is still to be found in Dutch art, owing to the refugees from Antwerp and other cities who invaded Holland to escape religious persecution. From that date there came into being a national school of painting which exhibited the realism and those characteristics for which the Dutch artists of the seventeenth century have since become famous throughout the world. Mythological subjects are gradually replaced by the landscapes, canals and pleasant courtyards or interiors which were familiar to them and amongst which they lived.

Many well-known names, such as those of Frans Hals, Pieter de Hoogh and Hercules Seghers, will not be found represented in this book; the reason for their omission is that in the author's opinion no authentic drawings by these artists have hitherto come to light, although it goes without saying that there are drawings attributed by some people to all the great masters.

AMSTERDAM

The centre of attraction for most of the artists of the day was Amsterdam, more especially after it had become the home of Rembrandt, who, there can be no question, influenced the art of his country to a far greater degree than any other man of that time.

In the first quarter of the seventeenth century there were good portraitists like Cornelis van der Voort (b. 1576 Antwerp; d. 1624 Amsterdam), by whom there is only one signed and dated (1607) drawing known, that in the Amsterdam Print Room, a man's portrait, in the manner of de Gheyn; and Thomas de Keyser (b. 1596 Amsterdam ;

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d. 1667 Amsterdam), by whom there are two sketches for his picture "The Company of Captain Allart Cloeck and of Lieutenant Lucas Jacobsz Rotgans in 1632," in the Rijksmuseum, one of which is in the Albertina and the other in the Museum at Copenhagen.

Landscape and historical painters include such men as the brothers Pijnas; Jacob (b. about 1590 Amsterdam) and Jan (b. 1580 Amsterdam; d. 1631 Amsterdam); and PIETER LASTMAN (b. 1583 Amsterdam; d. 1633 Amsterdam) (Plate 8), who was the master of Rembrandt. The Rembrandt Huis at Amsterdam possesses a drawing by the former representing "The Angel Gabriel leaving Tobias.")

Drawings by HENDRICK AVERCAMP (b. 1585 Amsterdam; d. about 1663 Kampen) (Plate 9) are mostly water-colours, and usually represent river scenes in winter, with carefully drawn figures skating or playing golf or hockey.

Nicolaes Moeyaert (b. before 1600 Amsterdam; d. 1655 Amsterdam), like Lastman, influenced Rembrandt. In the Boymans Museum there is a drawing by him in pen and wash representing the "Baptism of the Eunuch," which was formerly attributed to Eeckhout.

REMBRANDT (b. 15th July, 1606, Leyden; d. 4th October, 1669, Amsterdam) (Plates 1-4) coming to Amsterdam in 1631 found Thomas de Keyser the leading portrait painter of that time. Though most of Rembrandt's drawings have been reproduced before, the last three of the seven which are illustrated in this book have never hitherto been published. "Christ among the Doctors," in the collection of Mr. Oskar Reinhardt (Plate 5), is the original of a drawing in the Albertina (HdG 1414); another biblical subject, "Christ bearing the Cross" (Plate 6), is a recent acquisition by the Teyler Museum; the third, a sketch for one of the Syndics of the Cloth Hall (from the Lansdowne sale in 1920), is in the possession of Mr. H. E. ten Cate (Plate 7).

The Rembrandt School comprises not only direct pupils, but also followers and those who came under Rembrandt's influence. By Bol, Maes, Backer, Barent Fabritius, and Van Noordt no landscape drawings or paintings are so far known, except as accessories to biblical subjects or pictures of a similar nature. Painters of interiors were more numerous,

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and of this group NICOLAES MAES (b. 1632 Dordrecht; d. 1693 Amsterdam) (Plate 10) is certainly the greatest, and, thanks to Dr. Valentiner's publication, it is possible to follow and enjoy this artist in his different phases. Previously, Maes was chiefly famous for his red chalk drawings, usually of women; but a scrap-book, formerly in the collection of Lord Dalhousie, which has recently come to light, contains more varied subjects and has increased his reputation.

The drawings of JACOB ADRIAENSZ BACKER (b. 1608 or 1609 Harlingen; d. 1651 Amsterdam) (Plate 11) remind one of those by GOVERT FLINCK (b. 1615 Cleve; d. 1660 Amsterdam) (Plate 12). They are well drawn in black and white chalk on blue paper. To this series must be added the drawing in the British Museum, which was attributed to Metsu, until the author recently found that it was by JOHANNES VAN NOORDT (b. about 1626 Amsterdam; d. after 1675) (Plate 13), a study for a painting, in the possession of Messrs. Tooth.

The Fodor Museum possesses a drawing of a man's portrait by FERDINAND BOL (b. 1616 Dordrecht; d. 1680 Amsterdam) (Plate 14). It still shows the dignity of Rembrandt's influence.

By Barent Fabritius (b. 1624 Beemster; d. 1673 Amsterdam) (the brother of the genius Carel, by whom no drawings are so far known) there is a drawing of the "Satyr in the Peasant's Cottage," which is in the Boymans Museum.

A connecting link between this group and the landscape painters is PHILIPS DE KONINCK (b. 1619 Amsterdam; d. 1688 Amsterdam) (Plate 15), best known, as a rule, for his views of open country; but, in addition to his groups of figures and his subject drawings, mostly biblical, he also gave us some excellent portraits of Vondel, the great Dutch poet.

By his brother JACOB KONINCK (b. about 1616 Amsterdam) (Plate 16), who is not yet sufficiently appreciated, there are landscapes and distant views in public galleries and private collections, which often pass under other names. He was very dramatic, both in his etchings and in his landscape drawings, which sometimes resemble those of Lievens, but are stronger and breathe a finer sentiment.

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JAN LIEVENS (b. 1607 Leyden; d. 1674 Amsterdam) (Plate 17) was one of the best of the Rembrandt School, and especially brilliant at the outset of his career. He produced some masterly etchings of Oriental heads in the manner of his teacher, but in his later years he was doubtless more influenced by van Dyck than by Rembrandt.

Jan Andreas Lievens (b. 1644 Antwerp; d. 1680 Amsterdam), his son, followed in his father's footsteps. Drawings are known by him in the Albertina, and in the British Museum there are two: one, "A Holy Family with St. John"; the other, "A Nymph in a Landscape."

Charming specimens of the work of GERBRANDT VAN DEN EECKHOUT (b. 1621 Amsterdam; d. 1674 Amsterdam) (Plate 18) are the two landscape drawings in the Boymans Museum.

Abraham de Vries (b. about 1590 Rotterdam; d. about 1650 The Hague) in his painted portraits was influenced by Rembrandt. He is represented in the Amsterdam Print Room by a landscape drawing, inscribed "in Lyon, an 1613."

Constantyn van Renesse (b. 1626 Eindhoven; d. 1680 Eindhoven) is known chiefly for biblical subjects, but more interesting is his series of nudes in the Amsterdam Print Room.

ABRAHAM FURNERIUS (b. about 1621 Amsterdam) (Plate 19), JOHANNES LEUPENIUS (b. 1647 Amsterdam; d. 1693 Amsterdam) (Plate 20), Jan Ruisscher (b. about 1600 Hamburg), Pieter de With, Rutgers the Elder, are unfamiliar names, but they are no less interesting. By none of these are any paintings known.

Of another group, LAMBERT DOOMER (b. about 1622 Amsterdam; d. 1700 Amsterdam) (Plate 21), ROELANT ROGHMAN (b. about 1597 Amsterdam; d. about 1686 Amsterdam) (Plate 22), JACOB ESSELENS (b. 1626 Amsterdam; d. 1687 Amsterdam) (Plate 23), at least a certain number of paintings exist, as well as numerous drawings.

Lambert Doomer and Roelant Roghman are very well-known names, and their work enjoys a certain popularity. The former has a dreamer's turn of mind; the latter was a lover of fantastic landscapes, and both were friends of Rembrandt. Outside public museums the best collection of Doomer drawings is that of Dr. C. Hofstede de Groot. By

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Roghman a series of views of castles is preserved, partly in the Teyler Museum, partly in the Amsterdam Print Room, and elsewhere.

Jacob Esselens showed great talent of invention and at the same time had considerable technical ability. His work is more modern in feeling and sometimes reminds one of the English eighteenth-century school.

The drawings of Aarnout ter Himpel's (b. 1634 Amsterdam) are sometimes remarkably like those by Roghman.

Apart from Rembrandt and his followers, there was at the same time a different school of landscape painting flourishing at Amsterdam which comprised such great names as those of Hobbema and Ruisdael.

Between these two schools stands ANTHONIE VAN BORSSUM (b. 1629 or 1630 Amsterdam; d. 1677 Amsterdam) (Plate 24). His water-colour drawings are very charming and remind one sometimes of Philips de Koninck and Jan Lievens.

A painter of atmosphere is also AERNOUT VAN DER NEER (b. 1603 Amsterdam; d. 1677 Amsterdam) (Plate 25). He is famous for his moonlight landscapes, and there is only one other artist equal to him—Cuyp. His was a poetical nature, and he remained faithful to his artistic ideals throughout a life of poverty.

Another poet, one generation younger, with whom he had much in common, was JACOB VAN RUISDAEL (b. 1628 or 1629 Haarlem; d. 1682 Haarlem) (Plate 26). This great sky painter knew how to combine sky and earth in their true values. He is indeed wonderful in his light effects and his skill in building up clouds. His landscapes are always carefully composed, and in him landscape painting reaches its perfection. He has left many beautiful drawings, although later hands have tried to improve some of them. Ruisdael, though he was born and died at Haarlem, lived most of his life in Amsterdam. Powerful black chalk drawings of views in towns are in the possession of Dr. Bredius, the Boymans Museum and elsewhere.

His great pupil, MEYNDERT HOBBEEMA (b. 1638 Amsterdam; d. 1709 Amsterdam) (Plate 27), seems to have had a more materialistic outlook on life and art in general. It has been said that he gives the atmosphere of the week-day, whereas his master presents the quieter and more

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subdued spirit of the Sabbath. He, the master of "The Avenue of Middelharnis," left not one drawing with his signature; those that are actually by him resemble the work of his master.

ALLAERT VAN EVERDINGEN (b. 1621 Alkmaar; d. 1675 Amsterdam) (Plate 28), pupil of Roelant Savery and Pieter Molyn, is well known for his numerous drawings, sometimes a little too soft in feeling. In his Northern views he made a conspicuous feature of waterfalls, and therein influenced both Ruisdael and Jan van Kessel (b. 1641 or 1642 Amsterdam; d. 1680 Amsterdam), by whom there is a very good drawing, representing the town of Monnikendam, in the Teyler Museum.

Adriaen Verboom (b. about 1628 Rotterdam; d. about 1670 Amsterdam), whose paintings have often hitherto passed under bigger names, cleverly combines in his drawings the use of water-colour and pen.

In the same period there was still another school of landscape painters, who travelled to Italy. Their lofty ideals were seldom if ever attained, and they lost the true characteristics of Dutch art, assuming the more pretentious style of Claude and Poussin. They achieved a considerable amount of popularity during their lifetimes, and this lasted until the middle of the last century. Many of their drawings are to be found in the well-known public galleries.

Notable names in this group are: Bartholomeus Breenbergh (b. 1599 Deventer; d. about 1659 Amsterdam), Jan Asselijn (b. 1610 Dieppe; d. 1652 Amsterdam), Jan Hackaert (b. 1629 Amsterdam; d. about 1690 Amsterdam), Adam Pijnacker (b. 1622 Pijnacker; d. 1673 Amsterdam), Willem Schellincks (b. about 1627 Amsterdam; d. 1678 Amsterdam), and Frederik de Moucheron (b. about 1633 Embden; d. 1686 Amsterdam). One of the very best was CLAES PIETERSZ BERCHEM (b. about 1620 Haarlem; d. 1683 Amsterdam) (Plate 29), though in his early works his style is still typically Dutch. He made some wonderful etchings, and he may be said to form a connecting link with the group of cattle painters. Berchem formed a school and had many pupils, such as Carel Du Jardin, Willem Romeyn (b. about 1624; d. after 1693), Michiel Carree (b. 1657 The Hague), Jacob van der Does (b. 1623 Amsterdam; d. 1673 Sloten). His son Simon van der

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Does (b. 1653 Amsterdam; d. 1717 Antwerp), too, worked in his manner.

CAREL DU JARDIN (b. 1622 Amsterdam; d. 1678 Venice) (Plate 30) was influenced by Pieter de Laer, Jan Miel, and later, by Paulus Potter.

The great artists who painted cattle were Adriaen van de Velde, Paulus Potter, Jan Baptist Weenix, and Johannes Lingelbach.

ADRIAEN VAN DE VELDE (b. 1635 Amsterdam; d. 1672 Amsterdam) (Plate 31) is very well known for his red chalk figures and other marvellous drawings, e.g. the ice scene in the Teyler Museum. But even more famous was PAULUS POTTER (b. 1625 Enkhuizen; d. 1654 Amsterdam) (Plate 32), doubtless a very clever but certainly an overrated artist. Albert Klomp (b. 1618 Amsterdam; d. 1688 Amsterdam) was an imitator of Potter.

Sea painting first came into being owing to the orders given by wealthy patrons of art for pictures representing naval victories, or perhaps a ship which had just returned in safety from the newly acquired colonies.

At first attention is concentrated on the ship, and sometimes the portraits of the merchant and his family are also given; but the atmosphere of the sea itself takes only a secondary position in such pictures until the appearance of Jan Porcellis, who may be called the pioneer of the true Dutch sea-piece. He was soon followed by other great artists—Simon de Vlieger, Jan van Goyen, Salomon van Ruysdael, Allaert van Everdingen, and his son Julius Porcellis. The atmosphere of the sea and sky now predominate, and the ships become mere accessories to the general composition. Simon de Vlieger and Jan van de Cappelle discovered the beauty of a fleet of ships, the multitude of masts, and they used them to express the perspective in their paintings. Jacob van Ruysdael painted wonderful sea-pieces, as may be seen in the examples in Sir Otto Beit's and Lord Northbrook's collections, and the charming coast scene in the National Gallery.

ABRAHAM DE VERWER (d. 1650 Amsterdam) (Plate 33), one of the earliest sea painters, still in the tradition of Hendrick Cornelisz Vroom and Cornelis Claesz van Wieringen, achieved fame and became a very

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popular artist through his drawings, which are usually water-colours. Perhaps the outstanding genius in painting the sea, especially when at rest, and the most wonderful skies overhead, was that great collector JAN VAN DE CAPPELLE (b. about 1624 Amsterdam; d. 1679 Amsterdam) (Plate 34). So far as is known there is no authentic drawing by him representing a sea-piece, though there is one attributed to him in the Boymans Museum, and also an ice scene in the Teyler Museum.

Willem van de Velde the Elder (b. 1611 Leyden; d. 1693 London) and his son WILLEM VAN DE VELDE THE YOUNGER (b. 1633 Amsterdam; d. 1707 Greenwich) (Plate 35) are so very popular, and there exist so many of their drawings that I need not give any detailed description of their work. LUDOLF BACKHUYSEN (b. 1631 Embden; d. 1708 Amsterdam) (Plate 36) was an imitator of Willem van de Velde the Younger, and enjoys perhaps a higher reputation than is his due. Hendrick Dubbels (b. 1620 or 1621 Amsterdam; d. 1676 Amsterdam) closely resembles Willem van de Velde the Younger and Jan van de Cappelle in their paintings, and Abraham Storck (b. about 1635 Amsterdam; d. after 1704 Amsterdam) reminds one of Willem van de Velde in his drawings.

REINIER NOOMS, called ZEEMAN (b. 1623 Amsterdam; d. about 1668 Amsterdam) (Plate 37), made long sea voyages, and his drawings usually represent wharves and ships in harbour. He was also a well-known etcher, and there are in existence some very good drawings of views in Amsterdam.

Architectural painting was brought to a high degree of excellence by Saenredam, a Haarlem artist, Gerard Houckgeest, Emanuel de Witte, and Jan van der Heyden.

Jan Beerstraaten (b. 1622 Amsterdam; d. 1666 Amsterdam) made charming drawings of views in Amsterdam and other towns. Anthonie and Abraham Beerstraaten were inferior to him. But an artist much more popular and well known by his town views was JAN VAN DER HEYDEN (b. 1637 Gorkum; d. 1712 Amsterdam) (Plate 38). He was also a popular character owing to his being a clever mechanic, and did

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much towards improving the street lamps and the fire engines of the town.

Emanuel de Witte (b. 1617 Alkmaar; d. 1692 Amsterdam) was perhaps the most successful renderer of architectural interiors, as was van der Heyden of exteriors, though hardly one authentic drawing is known by him. In the Boymans Museum there is a drawing, in pen and indian ink, representing a fish market, formerly attributed to the school of Rembrandt, which might be by de Witte, on account of its similarity to his paintings of this subject.

HAARLEM

The city of Haarlem, which had distinguished itself in the wars of independence, also took a leading part in the development of Dutch pictorial art. A group of painters, among whom Frans Hals is of course the dominating figure, helped to evolve there a characteristically national school of painting.

Numerous and well known as the pictures by Frans Hals are, no authentic drawing by him is so far known, nor yet by such celebrated artists as Hendrick Gerritsz Pot and Johannes Cornelisz Verspronck.

DIRCK HALS (b. 1591 Haarlem; d. 1656 Haarlem) (Plate 39), the younger brother and pupil of Frans Hals, painted companies of revellers and family groups representative of the social manners and customs of that time. Drawings attributed to his great brother are often by him. Nearly all the sons of Hals were painters, and by Jan and Harmen drawings are known. By Jan Hals there is a powerful drawing in the British Museum, which is signed, and at a London dealer's I found a drawing by Harmen Hals (b. 1611 Haarlem; d. 1669 Haarlem), formerly in the Fairfax Murray Collection, when it was attributed to Jan Steen.

Though the Rembrandt School is rich in drawings, with the Hals School this is not the case. Drawings attributed to its great Flemish pupil, Adriaen Brouwer, are mostly by EGBERT VAN HEEMSKERK (Plate 40).

WILLEM PIETERSZ BUYTEWECH (b. probably between 1580 and 1585

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at Rotterdam; d. 1627 Rotterdam) (Plate 41) painted in the same style as Dirck Hals. This very sympathetic artist lived some time at Haarlem, and in his landscapes he resembles Esaias van de Velde. The drawing in the Boymans Museum representing an anatomical lesson may be reckoned among his masterpieces; two of his best works are the painting in the Kronig collection and that recently acquired by the Rijksmuseum. Though Judith Leyster drawings are unknown, her husband, JAN MIENSE MOLENAER (b. between 1600 and 1610 Haarlem; d. 1668 Haarlem) (Plate 42), was a very good draughtsman, and was influenced by Frans Hals and Adriaen Brouwer. Excellent drawings by him are in the Teyler, Fodor, Boymans, and British Museums.

Two artists of very great fame were the brothers VAN OSTADE: ADRIAEN (b. 1610 Haarlem; d. 1685 Haarlem) (Plate 43) and ISAACK (b. 1621 Haarlem; d. 1645 Haarlem) (Plate 44). Adriaen, next to Rembrandt, was the greatest etcher in Holland. In his early life he was influenced by Rembrandt, but not in his later work, and this, though excellent in composition, is rather too soft. Throughout his long career he was a hard worker, but he kept to the same kind of subject, usually peasants' home life. His water-colours are somewhat too highly finished, and perhaps overrated at the present day. Waagen called him the Rembrandt of the genre painters.

Isaack van Ostade showed greater variety in his choice of subjects, and in his later pictures the landscape predominates and the figures assume less importance in his compositions, whether they be ice scenes or country views. In point of excellence he is quite equal to his elder brother, though his drawings are not so numerous. The Ostades had a group of pupils and imitators: CORNELIS DUSART (b. 1660 Haarlem; d. 1704 Haarlem) (Plate 45) was a close but clever imitator. CORNELIS PIETERSZ BEGA (b. 1620 Haarlem; d. 1664 Haarlem) (Plate 46) was even better, and his charming drawings in red chalk, mostly figures of women, are very well-known and deservedly popular. Cornelis Beelt (living at Haarlem about 1660) and Richard Brakenburgh (b. 1650 Haarlem; d. 1702 Haarlem) are less important; the latter, in his paintings, was mostly influenced by Jan Steen.

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Drawings are known by two good portrait painters of the Haarlem School, JAN DE BRAY (b. about 1627 Haarlem; d. 1697 Haarlem) (Plate 47) and Pieter Claesz Soutman (b. 1580 Haarlem; d. 1657 Haarlem). Jan de Bray was a famous portrait painter, much in the manner of Hals. He is clever in design, and is represented by many excellent portrait drawings. Pieter Cornelisz Soutman is better known for his engravings after Rubens, and for having been the master of many first-rate engravers, such as Jonas Suyderhoeff and CORNELIS VISSCHER (b. about 1629, probably Haarlem; d. 1658) (Plate 48). The latter is famous for his beautiful black and white chalk drawings, often on vellum, and he is represented in most of the public galleries and private collections. Though drawings by Leendert van der Cooghen (b. 1610 Haarlem; d. 1681 Haarlem) and Dirck Helmbreker (b. 1624 Haarlem; d. 1683 or 1684 Rome) often resemble Visscher's drawings, yet they also bear a certain similarity to those by Bega.

A group of artists influenced by Rembrandt include Gerrit Bleecker (d. 1656 Haarlem), Jacob de Wet (b. about 1610 Haarlem; d. after 1671 Haarlem), Gerrit de Wet (d. 1674 Leyden), Jacob Pijnas, and Willem de Poorter.

Haarlem has always had the great reputation of being the home of landscape painting. Esaias van de Velde lived a long time in Haarlem before he settled at The Hague in 1618, and although Jan van Goyen was only in Haarlem for a short time, and Jacob van Ruysdael lived chiefly in Amsterdam, it still leaves an important group of great artists, such as PIETER MOLYN (b. 1595 London; d. 1661 Haarlem) (Plate 49), who influenced van Goyen and was the master of Gerard ter Borch, SALOMON VAN RUYSDAEL (b. about 1600 Haarlem; d. 1670 Haarlem) (Plate 50), Cornelis Vroom (b. about 1600 Haarlem; d. 1661 Haarlem), Guiliam Dubois (b. probably between 1620 and 1625 Haarlem; d. 1680 Haarlem), and JAN WYNANTS (b. between 1630 and 1635 Haarlem; d. 1684 Amsterdam) (Plate 51). Less familiar names are those of Claes van Beresteyn (b. about 1627; d. 1684 Haarlem), Willem Akersloot, Jan Vermeer van Haarlem I, Jan Vermeer of Haarlem II, and the van der Vinne family. Though Jan Wynants was more popular

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than Salomon Ruysdael fifty years ago, to-day the latter is more appreciated, but drawings by either of these artists are scarce. A connecting link between landscape and animal painting is to be found in PHILIPS WOUWERMANS (b. 1619 Haarlem; d. 1668 Haarlem) (Plate 52), who, influenced by Berchem and Wynants, was very popular, especially in France during the eighteenth century, when many of his pictures were engraved. He was one of the first who knew how to combine animals with landscape in his compositions, and in this he reached perfection. Interesting as draughtsmen, but no great artists, were such men as Willem Romeyn (b. about 1624 Haarlem; d. after 1693), a pupil of Berchem; Pieter Cornelisz Verbeecq (b. about 1610; d. after 1658 Haarlem?), who was the master of Philips Wouwermans; Johan van Huchtenburgh (b. 1646 Haarlem; d. 1733 Amsterdam), a pupil of Thomas Wijck; Barent Gael (b. about 1620 Haarlem; d. after 1687 Amsterdam), better in his drawings than in his paintings; and Dirck van Bergen (b. about 1640 Haarlem; d. after 1690), a supposed pupil of Adriaen van de Velde.

Haarlem excels also in the painting of architectural views. In this genre PIETER JANSZ SAENREDAM (b. 1597 Assendelft; d. 1665 Haarlem) (Plate 53) was distinguished, both in his paintings and drawings, and a master of perspective. Two gifted artists were also the brothers BERCKHEYDE, GERRIT ADRIAENSZ (b. 1638 Haarlem; d. 1698 Haarlem) (Plate 54) and HIOB (b. 1630 Haarlem; d. 1693 Haarlem).

The two best known Haarlem sea painters are Hendrick Cornelis Vroom (b. 1566 Haarlem; d. 1640 Haarlem) and Cornelis Claesz van Wieringen (b. about 1580 Haarlem; d. 1643 Haarlem), by whom there are good drawings in the Boymans Museum, the Teyler Museum, Dresden, and elsewhere.

If JAN LYS (Plate 55), the best Northern follower of Caravaggio, might be claimed by the Haarlem School, he certainly deserves mention. He was probably born at Hoorn, and died in Venice in 1629. Two drawings in the Leyden Print Room have been attributed to him by the present director.

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LEYDEN

Leyden is famous in art as the home of Lucas van Leyden and Cornelis Engebrechtsz, and as the birthplace of Rembrandt.

Rembrandt's first master was Jacob van Swanenburgh (b. about 1571 Leyden; d. 1638 Leyden), whose only known work is a picture in the Copenhagen Museum. An artist, who probably knew Rembrandt, was DAVID BAILLY (b. 1584 Leyden; d. 1651 Leyden) (Plate 56). He studied under Jacques de Gheyn at Leyden and under Cornelis van der Voort at Amsterdam. Charming portrait drawings of well-known personalities, like that of the poet Gerbrand Adriaensz Bredero, are known to be by him, quite apart from his drawings after the antique.

Rembrandt Harmensz van Ryn was born 15th July, 1606, at Leyden, and at the age of fourteen was sent to the University, for which he showed a dislike, while the passion for painting which he displayed resulted in his being placed as a pupil with Jacob van Swanenburgh for three years until about 1623. Afterwards he went to Amsterdam for six months to Pieter Lastman's studio.

GERARD DOU (b. 1613 Leyden; d. 1675 Leyden) (Plate 57) at the age of fifteen became Rembrandt's pupil and remained with him until 1631, in which year Rembrandt left for Amsterdam, never to return.

Jan Lievens, who was his fellow-pupil under Lastman, left Leyden in 1643 for good.

Dou formed a school in his native town, but the work produced lacks merits other than those of extreme finish. Drawings by Dou are very scarce. Among his pupils were FRANS VAN MIERIS THE ELDER (b. Leyden 1635; d. 1681 Leyden) (Plate 58) and Pieter Cornelisz van Slingelandt (b. 1640 Leyden; d. 1691 Leyden). The Fodor Museum possesses a charming drawing, "A music lesson," by the former; his self portrait is in the British Museum. "A girl sitting near a fire," in the Staedelsche Kunstinstitut at Frankfort, is a fine specimen of Slingelandt's work. In the same collection there is also a good portrait drawing by a follower of Mieris, Arie de Vois (b. 1635 Utrecht; d. 1680 Leyden).

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Genre painting in Leyden was represented by Quieringh Gerritsz van Brekelenkam, who was a sympathetic artist of great merit, but so far I do not know of any drawings by him.

Although Gabriel Metsu was born in Leyden in 1629, he left at an early age for Amsterdam, where he spent the greater part of his life and where he died in 1667. I do not accept as authentic any of the drawings that I have seen attributed to him.

By the great character painter *par excellence*, Jan Steen, very few authentic drawings exist. The Berlin Print Room possesses a large open-air scene, and the Albertina a study for a picture in the Lilienfeld Collection at Vienna.

The Louvre possesses Jacob Torenvliet's self portrait.

Abraham Jansz Begeyn (b. 1637 Leyden; d. 1697 Berlin) followed Berchem in his manner of drawing.

THE HAGUE

Though The Hague in the seventeenth century could not boast the distinction of calling itself a town, yet it had always been a residential place and enjoyed the honour of having Jan van Eyck serving as valet de chambre to the Duke John of Bavaria during the years 1422-1424.

The fine portrait painters of the early seventeenth century, Jan Anthonisz van Ravesteyn, Evert Crijnsz van der Maes, and Joachim Houckgeest, left no drawings. The Stedelsche Kunstinstituut possesses a drawing in black chalk which is a sketch for Hanneman's portrait group of the Huygens' family.

Excellent paintings in grisaille were executed by Adriaen van de Venne, who is known also by his illustrations for Jacob Cats, one of the greatest Dutch poets, and by his miniatures.

Moses van Uytenbroeck (b. about 1590; d. 1648 The Hague), probably a pupil of Elsheimer, was during his lifetime much appreciated. He left many etchings, and good drawings may be seen in Dr. Bredius's Collection and the British Museum.

Gerard ter Borch's clever pupil, CASPAR NETSCHER (b. 1639 Heidelberg; d. 1684 The Hague) (Plate 59), became one of the fashionable

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portrait painters, though his genre paintings are very much better. Drawings for those may be seen in the Dutuit Collection, the Amsterdam and Leyden Print Rooms, Munich, and elsewhere.

The Hague school of landscape painting is closely connected with that of Haarlem. The two chief pioneers of Dutch landscape painting are ESAIAS VAN DE VELDE (b. about 1590 Amsterdam; d. 1630 The Hague) (Plate 60) and his pupil JAN VAN GOYEN (b. 1596 Leyden; d. 1656 The Hague) (Plate 61). Esaias came to The Hague in 1618, where he was painter to the Court of Prince Maurits. From 1631, soon after Esaias's death, Jan van Goyen resided at The Hague. The latter, a most conscientious and sensitive artist, shows himself a real admirer of Dutch landscape, the characteristic spirit of which he renders to perfection. There is a sketch-book at Dresden, another in the possession of Dr. Bredius, and a third is the property of Messrs. Frederik Muller. Among his many pupils, Anthonie Jansz van der Croos (b. about 1606; d. after 1662 The Hague) and François Knibbergen may be mentioned. By the former there is a drawing in the Albertina; the latter is represented by two powerful drawings, one in the Leyden Print Room and the other at Christ Church, Oxford.

Clever and very accurate in detail are the topographical views done by Joris van der Hagen (b. between 1615 and 1620 The Hague; d. 1669 The Hague). His drawings of forest scenes resemble those by Waterloo.

There is still another group of artists who left charming drawings, usually topographical views in pen and bistre. They were: JAN DE BISSCHOP called EPISCOPIUS (b. about 1628 The Hague; d. 1671 The Hague) (Plate 62), CONSTANTYN HUYGHENS (b. 1628 The Hague; d. 1697 The Hague) (Plate 63), Josua de Grave (lived from 1672-1699 at The Hague), Valentyn Klotz, and his brother Barent Klotz.

Jan de Bisschop's drawings are very numerous and are often confused with those of van der Ulft, but may be distinguished by the handwriting on the back. Constantyn Huygens made drawings during his journeys as secretary to Prince William III of Orange later

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King of England. As a rule, his drawings are inscribed with notes, giving the name of the town and the exact date. It is also well known that he made copies of the works of other artists.

DELFT

Although the Delft School included famous artists such as Carel Fabritius, Jan Vermeer, and Pieter de Hoogh, no authentic drawings by them are known. To the great portrait painter, Michel Jansz van Mierevelt (b. 1566 Delft; d. 1641 Delft), several drawings are attributed, and by his pupil Hendrick Cornelisz van Vliet (b. 1611 or 1612 Delft; d. 1675 Delft) there is a sketch-book in the Boymans Museum, containing drawings for both portraits and church interiors.

There are many drawings by Leonard Bramer (b. 1595 Delft; d. 1674 Delft), who in his style somewhat resembles that of Elsheimer. A sketch-book in the Amsterdam Print Room containing drawings of a collection of pictures, which has been published, is of great interest. It is a curious thing that some of his drawings bear a strong resemblance to Goya.

The same Museum possesses a good drawing depicting a merry company by Johannes Verkolje (b. 1650 Delft; d. 1693 Delft), who was a pupil of Jan Andreas Lievens.

ROTTERDAM

Rotterdam in the seventeenth century was only a small town as compared with Amsterdam and Haarlem, and it was not until the second half of the nineteenth century that it began to develop and obtained the important position which it now holds. It had, nevertheless, in the seventeenth century a distinctive school of its own which showed to a remarkable degree the influence of Brouwer. Amongst its best known painters who exhibit this trait are Pieter de Bloot (b. 1601 Rotterdam; d. 1652 Rotterdam), CORNELIS SAFTLEVEN (b. about 1607 Gorkum; d. 1681 Rotterdam) (Plate 64), and Hendrick Maertensz Sorgh (b. 1611 Rotterdam; d. 1670 Rotterdam). A drawing by the first mentioned, of an artist in his studio, is in the British Museum.

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Cornelis Saftleven and his younger brother Herman, both very popular artists, left many drawings. The latter, at an early age, left for Utrecht. Sorgh was a pupil of Buytewech. The British Museum possesses a signed Sorgh drawing in black chalk and ink, representing a smoker. Ludolf de Jongh (b. 1616 Overschie; d. 1679 Hillegersberg) is the author of powerful black and white chalk drawings representing a young man seated, which are in the Boymans Museum. He studied under Saftleven, A. Palamedes, and J. v. Bylert. Both Ludolf de Jongh and H. M. Sorgh were also good portrait painters.

Rotterdam, however, had another group of artists of whom she may be proud, namely, the great sea painters. Jan Porcellis (b. before 1584 Gand; d. 1632 Zoeterwoude) lived for a sufficient period in Rotterdam to be included in that school. Of this great pioneer in sea painting, drawings are to be found in the Amsterdam Print Room, one, of a coast scene, in the Boymans Museum, and several in the British Museum. He influenced SIMON DE VLIET (b. 1601 Rotterdam; d. 1653 Weesp) (Plate 65) and Lieve Verschuier (b. 1631 Rotterdam; d. 1686 Rotterdam).

Simon de Vliet was the most important of the Rotterdam artists, a man of great and varied talent. Some of his drawings remind one of van Goyen, although many of his landscape drawings in black and white chalk on blue paper are very much like those by Waterloo, Joris van der Hagen, and Esselens.

Gerrit Battem (b. 1636 Rotterdam; d. 1684 Rotterdam) painted gouaches which are much overrated and false in colour. In four drawings in the British Museum formerly attributed to him I was fortunate enough to recognize Elsheimer's hand.

DORDRECHT

Dordrecht was one of the largest towns in Holland and possessed a fair number of good artists, all of whom were overshadowed by one outstanding genius, namely, AELBERT CUYP (b. 1620 Dordrecht; d. 1691 Dordrecht) (Plate 66). He was the most important member of a very artistic family. In his early work he was a follower of Jan van

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Goyen and Pieter Molyn, but his own peculiar genius soon established itself, and he created such an atmosphere, such views and distances, such sunlight and shadow, as had never before been imagined. He was, moreover, a master in depicting moonlight scenes, such as van der Neer loved. What other Dutch artist was so versatile as Cuyp? He not only excelled in landscapes and portraits, but even in still life. Aelbert Cuyp started as a pupil of his father, Jacob Gerritz Cuyp (b. 1594 Dordrecht; d. 1651 or 1652 Dordrecht), by whom a drawing of a family group (in the open) is in the Boymans Museum, and there is a portrait of a young man in black and red chalk in the possession of Sir Hercules Read.

Many of Rembrandt's pupils came from Dordrecht, namely, Ferdinand Bol, Nicolaes Maes, Samuel van Hoogstraten, Arent de Gelder, and Jacobus Leveck.

Samuel van Hoogstraten (b. 1627 Dordrecht; d. 1678 Dordrecht), like A. de Gelder, is one of the pupils who are at present too highly valued. His drawings are usually in coloured chalk, mostly washed, but the expression lacks character. There are also pen and bistre drawings very similar to those of Nicolaes Maes. Public attention has recently been drawn to this artist by the gift of Sir Robert and Lady Witt to the National Gallery of a peep-show, which is an extremely good example of his skill in perspective.

His pupil, Godfried Schalcken (b. 1643 Made; d. 1706 The Hague), was a good draughtsman, but in him one already begins to see the decline of the great period of Dutch painting which came about so soon after Rembrandt's death.

UTRECHT

Utrecht, though one of the oldest towns in the Netherlands, produced a group of artists who were less typically Dutch in their work than those of any other school, practically all of them being more or less under Italian influence.

Abraham Bloemaert (b. 1564 Gorkum; d. 1651 Utrecht) chiefly favoured academical and historical subjects in his pictures as well as in his drawings, of which there are many.

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PAULUS MOREELSE (b. 1571 Utrecht; d. 1638 Utrecht) (Plate 67) studied under Mierevelt. He is particularly successful in his portraits of children, and there is a charming example in the Teyler Museum, a drawing of a little girl.

The landscape group included Cornelis van Poelenburgh (b. 1586 Utrecht; d. 1667 Utrecht), Jan Both (b. about 1610 Utrecht; d. 1652 Utrecht), Andries Both (b. about 1612 Utrecht; d. before 1650 Venice), Willem de Heusch (b. about 1625 Utrecht; d. 1692 Utrecht), and his nephew Jacob de Heusch (b. 1657 Utrecht; d. 1701 Utrecht).

BALTHASAR VAN DER AST (b. about 1590 Middelburg; d. about 1656 Delft) worked for some time in Utrecht. A very attractive drawing of still life, in colours, is in the British Museum (Plate 68). It is interesting to note that there are no drawings of still life of that period by any of the well-known painters in that particular branch of art, with the exception of the one just mentioned.

It is not certain if ANTHONIE WATERLOO (b. 1609 or 1610 Lille; d. after 1676 Utrecht) (Plate 69) should be reckoned under the Utrecht School or not, but he lived for many years in Utrecht and died there. His drawings are very numerous and are sometimes confused with those of Simon de Vlieger, Joris van der Hagen, Esselens, and Roghman. They are mostly topographical drawings and distant views.

HERMAN SAFTLEVEN (Plate 70), though born in Rotterdam, resided from 1633 until his death in 1685 in Utrecht. He may have been a pupil of Jan van Goyen. His masterpiece is a beautiful painting in the Boymans Museum, which reminds one of Hercules Seghers. Herman's later work is inferior to that of his earlier period.

ZWOLLE

GERARD TER BORCH (b. 1617 Zwolle; d. 1681 Deventer) (Plate 71) was a son of Gerard ter Borch the Elder (b. 1584 Zwolle; d. 1662 Zwolle). The latter was influenced by Elsheimer, and his drawings, as may be seen in one of his scrap-books in the Amsterdam Print Room, remind one of Mozes van Uytenbroeck, Lastman, Pynas, and Moeyaert. They are mostly in pen and wash. He taught all his children to draw

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and pasted their drawings in his scrap-books, adding notes, from which we know that the young Gerard started when he was only eight. The daughter Gesina (b. 1617 Zwolle; d. 1681 Deventer) also drew, but her work was very inferior and she was little more than a dilettante. One of the brothers, Harmen (b. circa 1619 Zwolle; d. before 1677), made rather good red chalk drawings; but he was surpassed by his much younger brother MOZES (b. 1645 Zwolle; d. 1667 Harwich) (Plate 72), who was quite equal to Gerard the Younger.

Gerard began by drawing all sorts of subjects, but especially figures skating. Perhaps Avercamp, who lived close to Zwolle, might have influenced him in his love for ice scenes. In 1632 he went to Amsterdam for a short time, and in the following year to Haarlem, where he still resided in 1635, working under Pieter Molyn, and where, no doubt, he also came under the influence of Frans Hals. Drawings which he made at this time are like those by Codde, Duck, Palamedes, and Dirk Hals. In 1654 he left for Deventer, where he died twenty-seven years later. A drawing of his later period is in the Boymans Museum, a sketch for the larger of his two pictures at Buckingham Palace.

GOUDA

Aart van Waes (b. probably about 1620 Gouda; d. circa 1650) was perhaps a pupil of David Teniers. The Amsterdam Print Room possesses a topographical drawing by him.

WOERDEN

Herman van Swanevelt (b. probably about 1600 Woerden; d. 1655 Paris) is said to have been a pupil of Claude. The quality of his work is very unequal, but some of his best drawings may be said to justify that supposition. There are good specimens in the Louvre, the Fodor Museum, and the Amsterdam Print Room.

GORKUM

Hendrik Verschuring (b. 1627 Gorkum; d. 1690 near Dordrecht) studied under Jan Both in Utrecht.

DUTCH DRAWINGS OF THE SEVENTEENTH CENTURY

Jacob van der Ulft (b. 1627 Gorkum; d. after 1688 Gorkum), burgo-master of Gorkum, belongs, like Verschuring, to the group of artists who came under Italian influence. He was a clever draughtsman; his work is often confused with that of Jan de Bisschop, but he may be distinguished from him by the handwriting of the notes which Bisschop generally made on the back of his drawings.

Cornelis Saftleven was born at Gorkum, as also was Jan van der Heyden, but the latter left when still young for Amsterdam.

MIDDELBURG

François Ryckhals (b. about 1610; d. 1647 Middelburg) was probably influenced by the brothers Saftleven. He was quite unknown until Dr. Bredius, during his researches in the archives, recently discovered him to be the true author of work which had hitherto been attributed to Frans Hals the Younger. There are drawings by him in the Uffizi at Florence, and one in the Haarlem archives. Another Middelburg artist was Zacharias Blyhooft (d. 1681 or 1682). Sometimes his drawings are in the manner of Rembrandt.

Balthasar van der Ast was born at Middelburg, studied at Utrecht and afterwards resided at Delft, where he was still living in 1656.

In so short a space it is impossible to give anything approaching a complete survey of a period so extraordinarily rich in achievement as the seventeenth century in Holland. An adequate treatment would involve writing the history of Dutch painting of that epoch, for most of the great painters were great draughtsmen. By a few great artists—Frans Hals, Vermeer, Jan Steen, for example—it is true that few or no drawings are preserved, but this is probably due to the incalculable chances which regulate the preservation or destruction of such frail works as drawings, and the discovery of some long hidden sketch-book may suddenly fill one of these gaps. But by a great majority of the painters of the period a number, in many cases considerable numbers, of drawings survive, and for their complete appreciation and understanding it is desirable to treat of their authors as painters.

DUTCH DRAWINGS OF THE SEVENTEENTH CENTURY

In the plates which follow I have attempted to give as comprehensive a selection as possible of the drawings of the artists working in Holland in this remarkable period, aiming at reproducing as far as feasible what had not yet been published, and illustrating the many styles and tendencies in as complete a manner as possible. To do this it was necessary to allot to the greater and the greatest, Rembrandt, an allowance miserably inadequate ; but it is hoped that this disproportion will be compensated for by the illustrations of many works lesser than the greatest, but still admirable, and comparatively little known.

CATALOGUE OF THE PLATES

REMBRANDT.

1. THE TOWER OF THE WESTERKERK IN AMSTERDAM. Amsterdam (Fodor Museum), H.d.G. 1230. Pen and bistre, 190 × 148 mm. Collection Baartz. Inscription of later date.
2. RHENEN. The Hague (Bredius Museum), H.d.G. 1245. Pen and bistre, 210 × 324 mm. Collection Warwick.
3. NURSE AND BABY. Rotterdam (Boymans Museum), H.d.G. 1360. Pen, 126 × 170 mm. Boymans Bequest.
4. THE PRESENTATION IN THE TEMPLE. Pen, 155 × 116 mm. Formerly in the collection of Dr. N. Beets, Amsterdam. Reproduced in the Vasari Society, VIII, 26. First idea for the etching (Bartsch 50, Hind 279).
5. JESUS AT THE AGE OF TWELVE IN THE TEMPLE. Winterthur (Oskar Reinhardt Collection). Pen and bistre, 220 × 295 mm. Collections Lempereur, Prince Wladimir Argoutinsky Dolgoroukow. Copy in the Albertina, Vienna, H.d.G. 1414.
6. CHRIST BEARING THE CROSS. Haarlem (Teyler Museum). Pen and bistre, 174 × 273 mm. Collection Comte Moriz von Fries, Marignane.
7. STUDY OF A MAN WEARING A BROAD-BRIMMED HAT. Almelo (H. E. ten Cate Collection). Pen and bistre, 225 × 175 mm. He has risen from his chair to address the company. Sketch for the Syndics of the Cloth Hall at Amsterdam of 1661. Collection Marquess of Lansdowne, sold at Messrs. Sotheby's 25th March, 1920, lot 56.

PIETER PIETERSZ LASTMAN.

8. THE ANGEL GABRIEL LEAVING TOBIAS. Amsterdam (Rembrandt Huis), formerly in the collection of the author. Black and white chalk and Indian ink, 350 × 520 mm. Sketch for the picture in the Count Moltke Collection at Copenhagen (Kurt Freise, 42).

CATALOGUE OF THE PLATES

HENDRICK AVERCAMP.

9. SKATING AND GOLF-PLAYING ON THE ICE. Haarlem (Teyler Museum). Water-colour and gouache, 190 × 377 mm. Signed with monogram to the right.

NICOLAES MAES.

10. STUDY OF AN OLD WOMAN. Amsterdam (Print Room, Rijksmuseum). Red chalk, 132 × 113 mm. Collection Sir Thomas Lawrence.

JACOB ADRIAENSZ BACKER.

11. PORTRAIT OF A LADY. London (British Museum). Black and white chalk on blue paper, 348 × 219 mm. Presented by H. van den Bergh, Esq.

GOVERT FLINCK.

12. STUDY OF A YOUNG MAN SEATED. Haarlem (Teyler Museum). Black and white chalk on blue paper, 300 × 235 mm. Signed in full. Collections v. d. Willigen (1874), Knowles (1895). In the Amsterdam Print Room is the companion drawing, "Study of a young woman."

JOHANNES VAN NOORDT.

13. STUDY OF A MAN STANDING. London (British Museum). Black, white, and touches of red chalk, 364 × 227 mm. Formerly attributed to Gabriel Metsu, but is the study for one of the figures in the picture belonging to Messrs. Tooth, Bond Street, London.

FERDINAND BOL.

14. PORTRAIT OF A MAN. Amsterdam (Fodor Museum). Black chalk and Indian ink on vellum, 180 × 147 mm. Signed in full and dated 1653 to the left.

PHILIPS DE KONINCK.

15. OPEN COUNTRY WITH A RIVER, HILLS IN THE DISTANCE. Haarlem (Teyler Museum). Pen and bistre, 143 × 200 mm. Collec-

CATALOGUE OF THE PLATES

tions Molkenboer (1825), H. van Cranenburgh (1858), Jacob de Vos Jbz. (1883).

JACOB KONINCK.

16. FOREST SCENE. Rotterdam (Boymans Museum). Pen and bistre, 190 × 307 mm. Wrongly attributed to Jan Lievens.

JAN LIEVENS.

17. PORTRAIT OF THE POET JAN VOS. Frankfurt-on-Main (Staedelsches Kunstinstitut). Black chalk, 322 × 254 mm. Signed to the right with initials. Reproduced in the Prestel Gesellschaft, III, 9.

GERBRANDT VAN DEN EECKHOUT.

18. FARMHOUSE WITH CANAL AND BRIDGE. Rotterdam (Boymans Museum). Pen and bistre, 159 × 198 mm. Signed with initials to the right.

ABRAHAM FURNERIUUS.

19. VIEW OF AMSTERDAM. Oxford (Ashmolean Museum). Pen and water-colour wash, 62 × 141 mm. Signed in full to the left. Collection Chambers Hall. Reproduced in Sir Sidney Colvin's Oxford Drawings, III, 31.

JOHANNES LEUPENIUS.

20. A ROAD—"THE SLOTERWEG," PASSING TWO FARMS. Rotterdam (Boymans Museum). Pen and bistre, 187 × 311 mm. Signed in full, dated 1666 to the left.

LAMBERT DOOMER.

21. NEER ELTE IN CLEEFSLAND. Paris (Louvre). Black chalk and bistre, 260 × 389 mm. Inscribed on the reverse "Neer Elte in Cleefsland." Collection His de la Salle.

ROELANT ROGHMAN.

22. VIEW OF A TOWN. Rotterdam (Boymans Museum). Black chalk and Indian ink, 209 × 315 mm.

CATALOGUE OF THE PLATES

JACOB ESSELENS.

23. RIVER SCENE WITH BOATS. London (British Museum). Black chalk and Indian ink, 165×272 mm. Signed with initials. Collections Robinson, Malcolm.

ANTHONIE VAN BORSSUM.

24. VILLAGE CHURCH. Haarlem (Teyler Museum). Pen and bistre and water-colour, 192×293 mm. Signed to the left.

AERT VAN DER NEER.

25. RIVER SCENE. Paris (Louvre). Pen and bistre, 188×315 mm.

JACOB VAN RUISDAEL.

26. LANDSCAPE. Haarlem (Teyler Museum). Black chalk and Indian ink, 300×448 mm. Signed with monogram. Collection L. Dupper (1870).

MEYNDERT HOBBEEMA.

27. WATER-MILL. Haarlem (Teyler Museum). Black chalk and Indian ink, 201×313 mm. Collections Valckenier, v. d. Willigen (1874).

ALLAERT VAN EVERDINGEN.

28. WINTER SCENE. Haarlem (Teyler Museum). Water-colour, 76×184 mm. Signed with initials. Collection B. Coster (1875).

CLAES PIETERSZ BERCHEM.

29. SHEPHERD AND SHEPHERDESS WITH CATTLE. Amsterdam (Fodor Museum). Pen and bistre, 284×387 mm. Signed in full and dated 1657 to the left. Collection H. van Cranenburgh (1858).

CAREL DU JARDIN.

30. ITALIAN LANDSCAPE. London (British Museum). Black chalk and Indian ink, 158×213 mm. Signed to the left. Salting Bequest.

CATALOGUE OF THE PLATES

ADRIAEN VAN DE VELDE.

31. LANDSCAPE IN WINTER. Amsterdam (Fodor Museum). Pen, bistre, and Indian ink, 175×267 mm. Signed in full, dated 1670 to the left. Collection H. van Cranenburgh (1858).

PAULUS POTTER.

32. SHEPHERDS WITH CATTLE. London (British Museum). Pen and Indian ink and white chalk on vellum, 214×343 mm. Signed in full, dated 1650 to the left. Salting Bequest.

ABRAHAM DE VERWER.

33. COAST SCENE. Rotterdam (Boymans Museum). Black chalk and Indian ink, 157×248 mm.

JAN VAN DE CAPPELLE.

34. GOLF PLAYING ON THE ICE. Haarlem (Teyler Museum). Drawn with a brush in Indian ink and washed with Indian ink, 153×210 mm. Signed in full to the left.

WILLEM VAN DE VELDE THE YOUNGER.

35. PRINCE WILLIAM OF ORANGE LEAVING ENGLAND AFTER HIS MARRIAGE TO PRINCESS MARY. Amsterdam (Fodor Museum). Pen and Indian ink, 270×375 mm. Signed in full, dated 1687 to the right. Collection Baron Verstolk van Soelen (1847). Inscribed on the reverse: "t gesigt voor Erit als syn hoogst de Prins Will. de 3^e uit Engeland vertrock als hij getrouwd was aan de dogt^r van de Koning van Engeland."

LUDOLF BACKHUYSEN.

36. MARINE. Haarlem (Teyler Museum). Pen and bistre, 118×186 mm.

REINIER NOOMS, CALLED ZEEMAN.

37. HARBOUR SCENE. Haarlem (Teyler Museum). Pen and Indian ink, 161×267 mm. Signed in full to the left.

CATALOGUE OF THE PLATES

JAN VAN DER HEYDEN.

38. AFTER THE FIRE AT THE "DE BRUINVIS" SOAP FACTORY, AMSTERDAM, 18TH APRIL, 1682. Amsterdam (Fodor Museum). Pen and Indian ink, 182×193 mm. Engraved by Laurens Scherm. No. 148 in his book on fire engines.

DIRCK HALS.

39. INTERIOR WITH FIGURES. Haarlem (Teyler Museum). Pen and Indian ink, 197×314 mm. Collection van Reede van Oudtshoorn (1874).

EGBERT VAN HEEMSKERK.

40. SCENE IN A TAVERN. Haarlem (Teyler Museum). Drawn with pen and brush in red, 271×428 mm. Collections W. Esdaile, Mayor.

WILLEM PIETERSZ BUYTEWECH.

41. ANATOMICAL LECTURE. Rotterdam (Boymans Museum). Pen and bistre, 290×390 mm. Collections Baron Verstolk van Soelen (1847), Leembruggen (1866).

JAN MIENSE MOLENAER.

42. PEASANTS ON THEIR WAY TO A FAIR. Haarlem (Teyler Museum). Black chalk and Indian ink, 182×245 mm. Signed in full to the left. Collection van Reede van Oudtshoorn (1874).

ADRIAEN VAN OSTADE.

43. FEAST UNDER A LARGE TREE. Almelo (H. E. Ten Cate Collection). Pen, bistre, and Indian ink, 122×220 mm. Signed in full. Collection W. Esdaile. Drawing for the etching (Bartsch 48). Engraved in the eighteenth century.

ISAACK VAN OSTADE.

44. ROUND THE FIRE. Haarlem (Teyler Museum). Pen and bistre, 127×170 mm. Signed with initials to the right. Collection Leembruggen (1866).

CATALOGUE OF THE PLATES

CORNELIS DUSART.

45. THE BAKER. London (British Museum). Pen and bistre, 247 × 197 mm. Signed in full to the right. Salting Bequest.

CORNELIS PIETERSZ BEGA.

46. TAVERN INTERIOR. London (British Museum). Pencil on vellum, 265 × 254 mm. Signed in full to the left. Collection Sheepshanks.

JAN DE BRAY.

47. MARIA VAN TEFFELÉN. London (British Museum). Black and red chalk on grey paper, 232 × 179 mm. Signed in full, dated 1663, inscribed "ætatis suæ 11." Collections Robinson, Malcolm.

CORNELIS VISSCHER.

48. AN OLD WOMAN SITTING NEAR HER SPINNING-WHEEL. Paris (Dutuit Collection, Petit Palais). Black and white chalk on vellum, 373 × 294 mm. Signed in full to the right. Collection Ploos van Amstel.

PIETER MOLYN.

49. NOVEMBER. Haarlem (Teyler Museum). Black chalk and Indian ink, 132 × 300 mm. Signed in full, dated 1659 to the right. From a series of the twelve months.

SALOMON VAN RUYSDAEL.

50. LANDSCAPE WITH FIGURES AND CANAL. London (British Museum). Black chalk and Indian ink, 180 × 294 mm. Collection W. Esdaile.

JAN WYNANTS.

51. A SANDY ROAD ACROSS THE DUNES. Amsterdam (Print Room, Rijksmuseum). Black chalk and Indian ink, 166 × 224 mm. May be compared with one in the Amsterdam Print Room. Collections Fairfax Murray (1920), J. H. J. Mellaart.

CATALOGUE OF THE PLATES

PHILIPS WOUWERMANS.

52. ICE SCENE. Amsterdam (Fodor Museum). Black chalk and Indian ink, 163×265 mm. Signed with monogram to the left. Collection W. Baartz (1860).

PIETER SAENREDAM.

53. TOWN HALL AT HAARLEM. Amsterdam (Fodor Museum). Pen and Indian ink, 170×265 mm. Representing the Town Hall, built in the fifteenth century, before the alterations by Jacob van Campen in 1630. Compare the etching by J. van de Velde in Samuel van Ampzing (1628), "Description of Haarlem."

GERRIT ADRIAENSZ BERCKHEYDE.

54. CHURCH INTERIOR. London (British Museum). Black chalk and Indian ink, 290×230 mm. Collections Robinson, Malcolm.

JAN LYS.

55. INTERIOR WITH FIGURES. The Hague (Bredius Museum). Pen and wash, 230×330 mm. Kunstchronik von 19th Sept., 1913, N.F. XXIV, 44. Compare also the drawing in the Leyden Print Room of the same subject.

DAVID BAILLY.

56. PORTRAIT OF A BOY. Paris (Louvre). Black and red chalk on grey paper, 210×151 mm. Signed in full to the left. Inscribed "lanno 1655."

GERARD DOU.

57. AN OLD MAN CUTTING HIS PEN. Amsterdam (Fodor Museum). Black chalk, 235×185 mm. Collection Baron Verstolk van Soelen (1847).

FRANS VAN MIERIS THE ELDER.

58. MUSIC LESSON. Amsterdam (Fodor Museum). Black chalk on parchment, 220×180 mm. Signed in full to the left. Collection Baron Verstolk van Soelen (1847).

CATALOGUE OF THE PLATES

CASPAR NETSCHER.

59. A GIRL WITH A TOP. Amsterdam (Fodor Museum). Black chalk, 116 × 120 mm.

ESAIAS VAN DE VELDE.

60. UNLOADING A BOAT. London (British Museum). Black chalk and Indian ink, 180 × 142 mm. Signed in full and dated 1629 to the left. Collections Robinson, Malcolm.

JAN VAN GOYEN.

61. RIVER SCENE. London (British Museum). Black chalk and Indian ink, 200 × 315 mm. Signed with initials and dated 1651 to the left. Collections Robinson, Malcolm.

JAN DE BISSCHOP.

62. LEYTSENDAM. Amsterdam (Fodor Museum). Pen and water-colour, 215 × 420 mm. Inscription by the artist: "Leyt-sendam 19 Juli 1664."

CONSTANTYN HUYGENS.

63. RIVER SCENE. Haarlem (Teyler Museum). Pen and bistre, 125 × 237 mm. Inscription by the artist, "Smeermaas 5 aug 1676" (near Maasstricht).

CORNELIS SAFTLEVEN.

64. CATTLE AND FIGURES. London (British Museum). Black chalk and Indian ink, 202 × 315 mm. Signed with monogram and dated 1665 to the right. Collections Robinson, Malcolm.

SIMON DE VLIENER.

65. HUIS TER GOU. Rotterdam (Boymans Museum). Pen, brown and blue wash, 210 × 328 mm. Signed in full to the right. Inscription by the artist, "tot ter Gou."

AELBERT CUYP.

66. LANDSCAPE. London (British Museum). Black chalk and washes of Indian ink and yellow water-colour, 144 × 190 mm. Presented by Sir Otto Beit.

CATALOGUE OF THE PLATES

PAULUS MOREELSE.

67. PORTRAIT OF A GIRL. Haarlem (Teyler Museum). Black, white, and red chalk on grey paper, 396×238 mm. Signed in full and dated 1622 to the left. Inscribed on the reverse, "De Gravin van Cuilenburg door Paul Moreelse 1622" (The Countess of Cuilenburg by Paulus Moreelse). Collections Baron Verstolk van Soelen (1847), Leembruggen (1866).

BALTHASAR VAN DER AST.

68. STILL LIFE. London (British Museum). Pen and water-colour, 275×385 mm. Signed in full to the left.

ANTHONIE WATERLOO.

69. LANDSCAPE WITH TREES. Rotterdam (Boymans Museum). Black chalk and Indian ink, 392×525 mm.

HERMAN SAFTLEVEN.

70. LANDSCAPE. Paris (Prince Wladimir Argoutinsky Dolgoroukow Collection). Black and red chalk and wash, 284×420 mm. Signed with monogram to the right.

GERARD TER BORCH.

71. THE TOWN HALL AND THE MARKET AT HAARLEM. Haarlem (Teyler Museum). Black chalk and Indian ink, 185×275 mm. Collections De Kat (1867), van Reede van Oudtshoorn (1874). Early, about 1632. Compare drawing "Milk Market in Zwolle," belonging to Dr. C. Hofstede de Groot.

MOZES TER BORCH.

72. AN OLD WOMAN. Amsterdam (Print Room, Rijksmuseum). Black and white chalk on blue paper, 92×73 mm. Collection Zebinden. Page 122 of the large sketch book.

PLATES



Rembrandt. The Tower of the Westerkerk in Amsterdam.
(Fodor Museum, Amsterdam.)



Rembrandt. Rhenen. (Bredius Museum, The Hague.)



Rembrandt. Nurse and Baby. (Rotterdam.)



Rembrandt. The Presentation in the Temple. (Dr. Beets.)



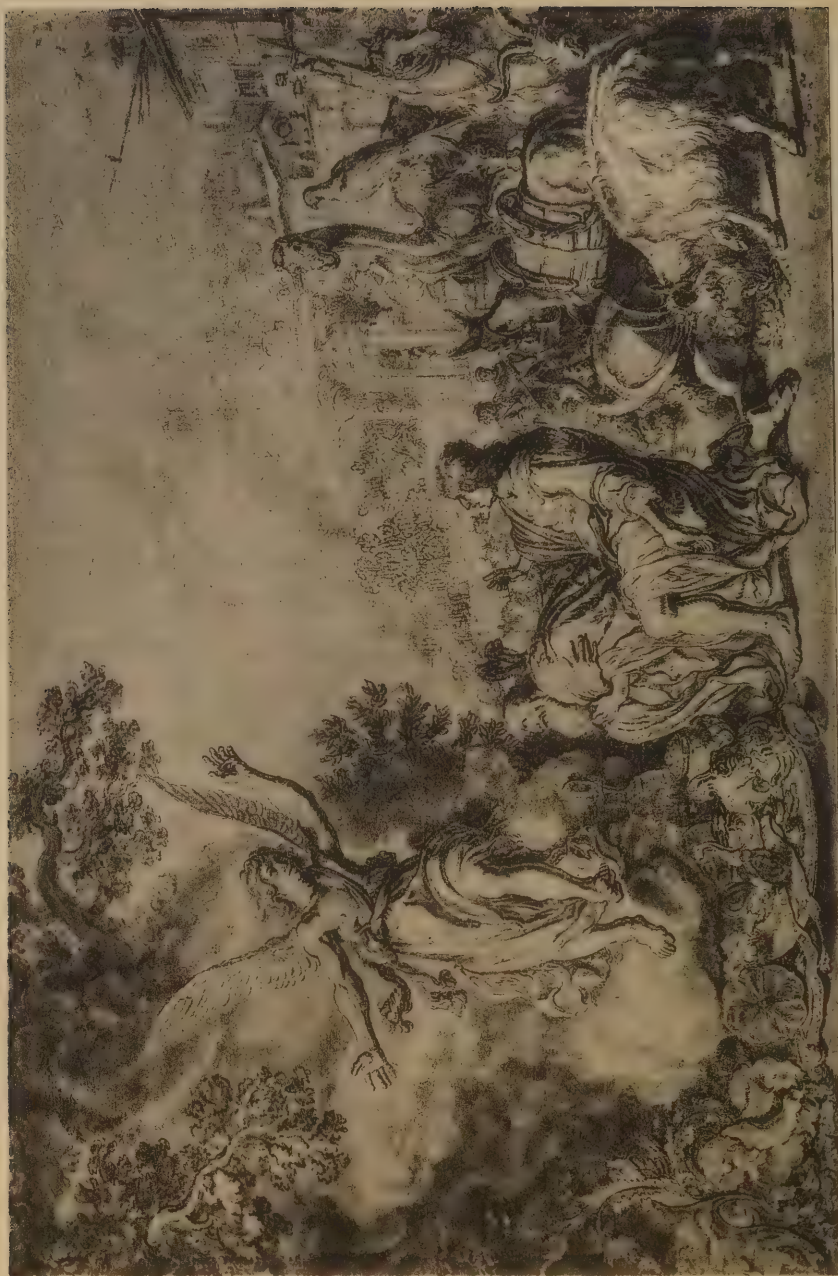
Rembrandt. Jesus at the age of twelve in the Temple. (Reinhardt Coll., Winterthur.)



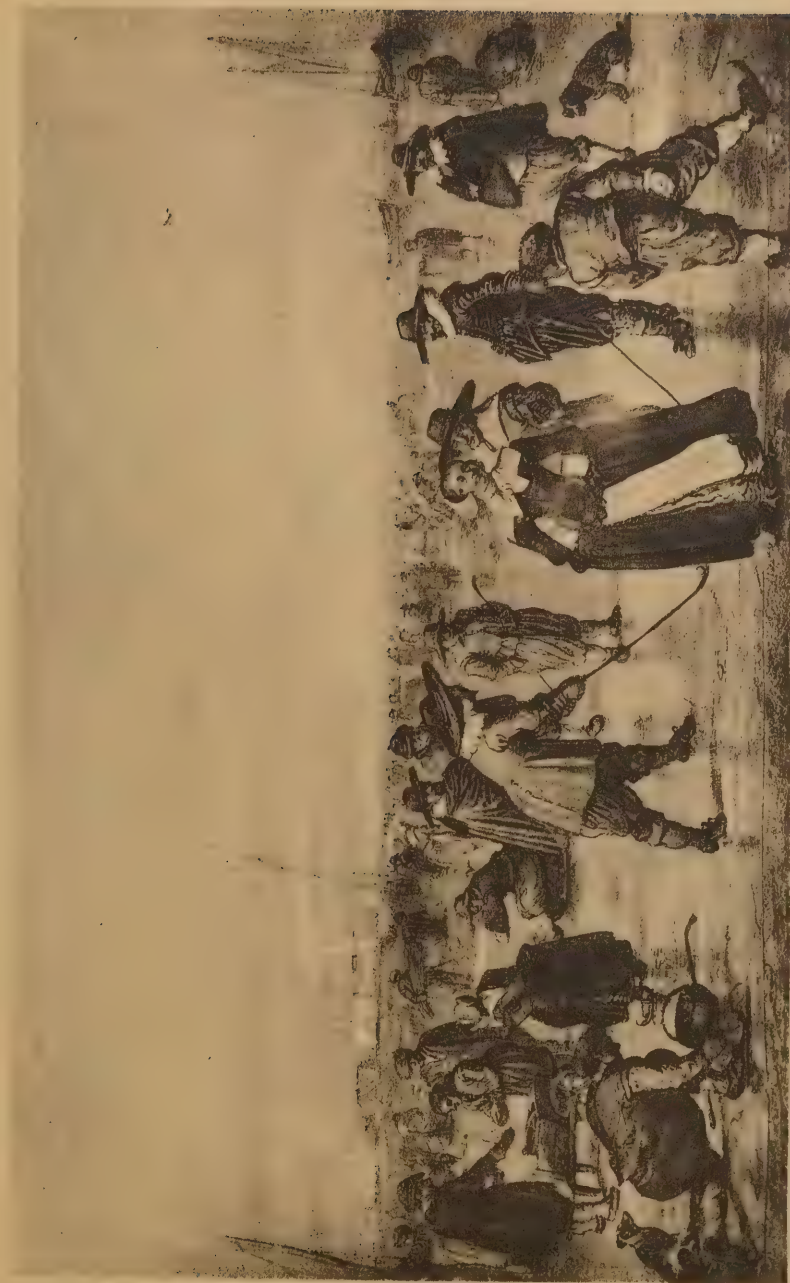
Rembrandt. Christ bearing the Cross. (Haarlem.)



Rembrandt. Study of a Man wearing a broad-brimmed Hat.
(H. E. ten Cate Coll., Almelo.)



Pieter Pietersz Lastman. The Angel Gabriel leaving Tobias. (Rembrandt House, Amsterdam.)



Hendrick Avercamp. Skating and Golf-playing on the Ice. (Haarlem.)



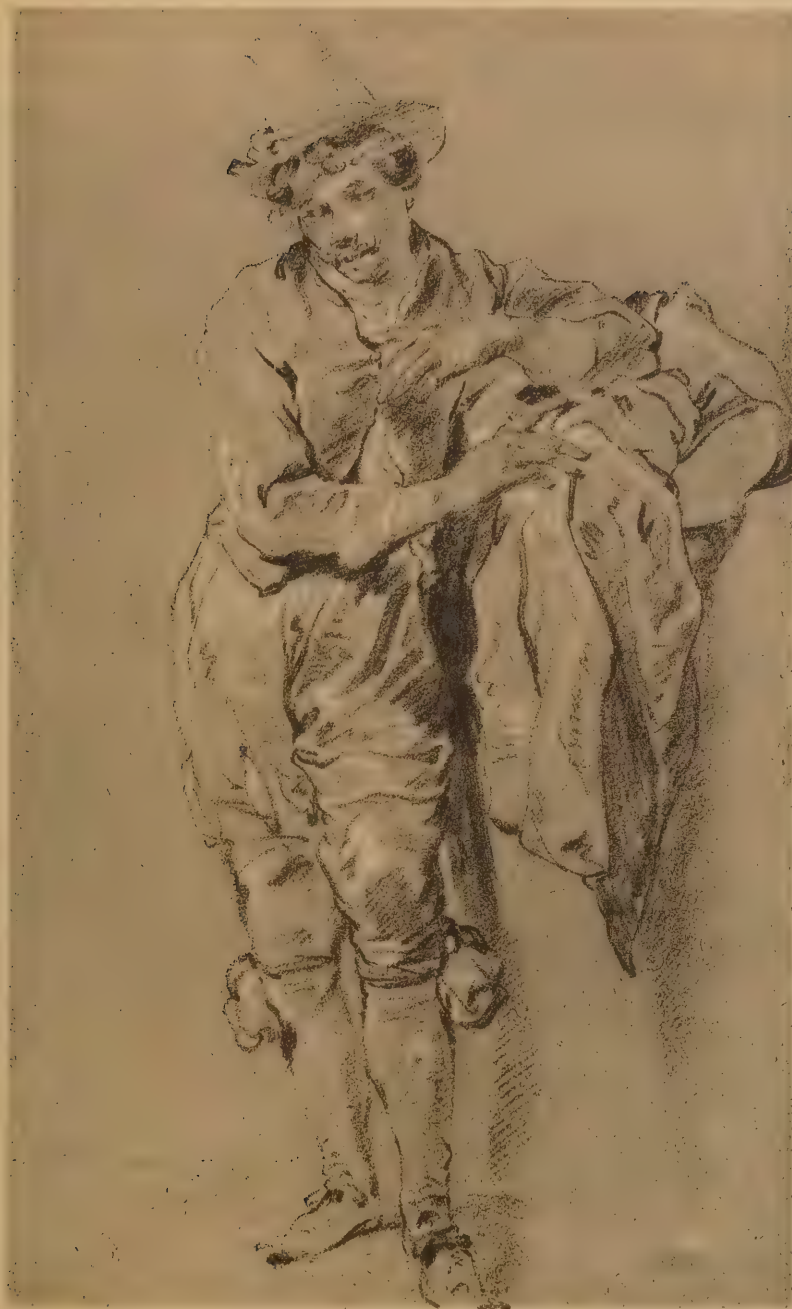
Nicolaes Maes. Study of an old Woman. (Amsterdam.)



Jacob Adriaensz Backer. Portrait of a Lady. (British Museum.)



Govert Flinck. Study of a young Man, seated. (Haarlem.)



Johannes van Noordt. Study of a Man, standing. (British Museum.)



Ferdinand Bol. Portrait of a Man. (Fodor Museum, Amsterdam.)



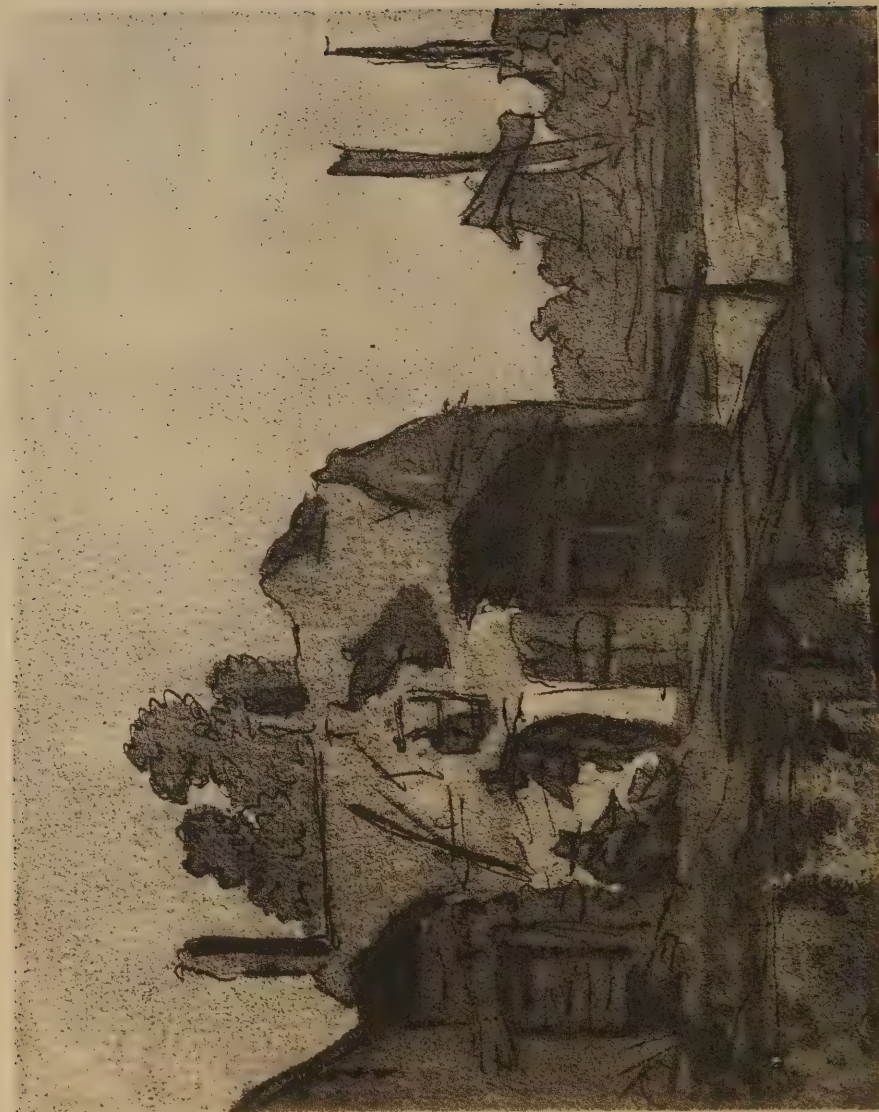
Philips de Koninck. Open Country with a River. (Haarlem.)



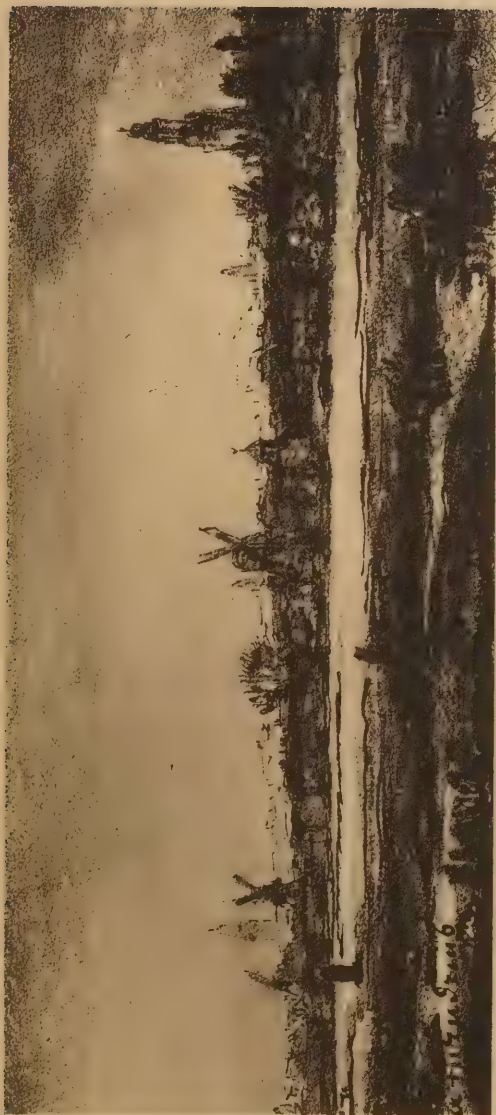
Jacob Koninck. Forest Scene. (Rotterdam.)



Jan Lievens. Portrait of the Poet Jan Vos. (Frankfort.)



Gerbrandt van den Eeckhout. Farmhouse with Canal and Bridge.
(Rotterdam.)



Abraham Furnerius. View of Amsterdam. (Oxford.)



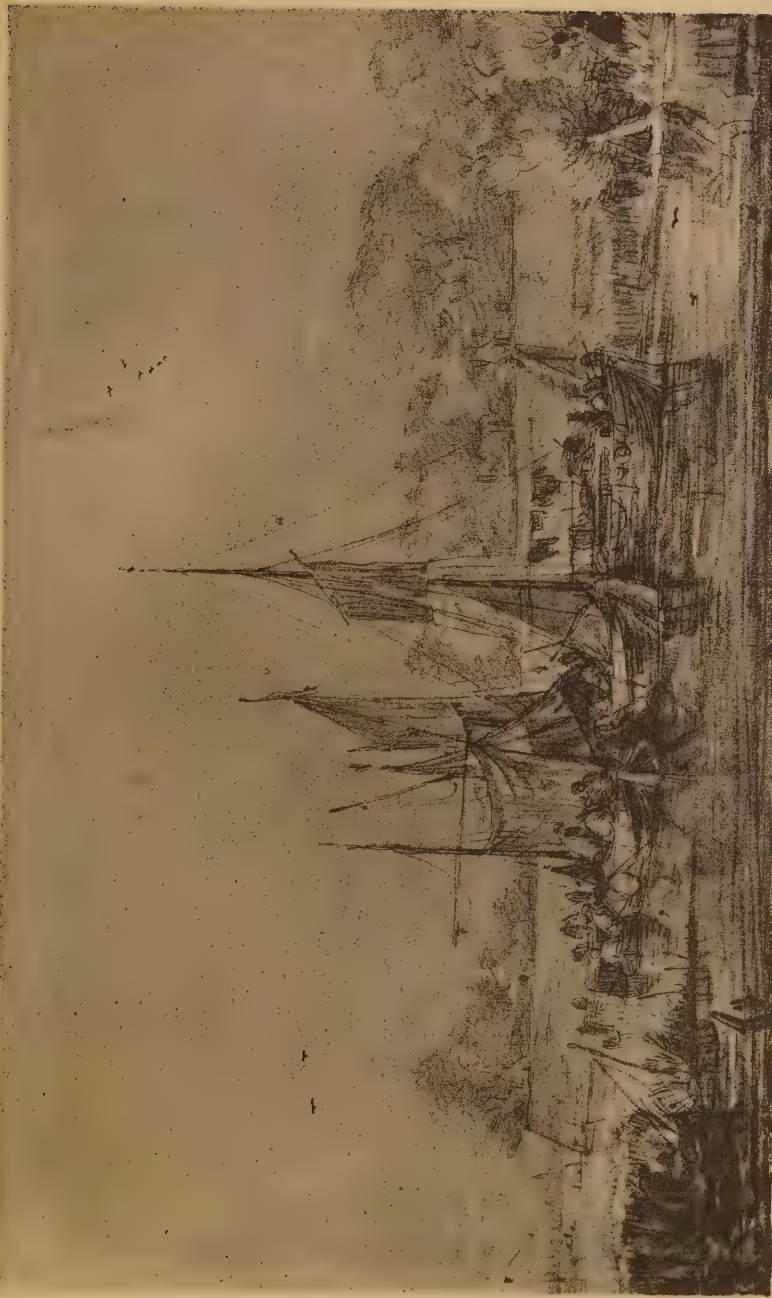
Johannes Leupenius. A road – “The Slotterweg”. (Rotterdam.)



Lambert Doomer Neer Elte in Cleetsland. (Paris.)



Roelant Roghman. View of a Town. (Rotterdam.)



Jacob Esselens. River Scene with Boats. (British Museum.)



Anthonie van Borssum. Village Church. (Haarlem.)



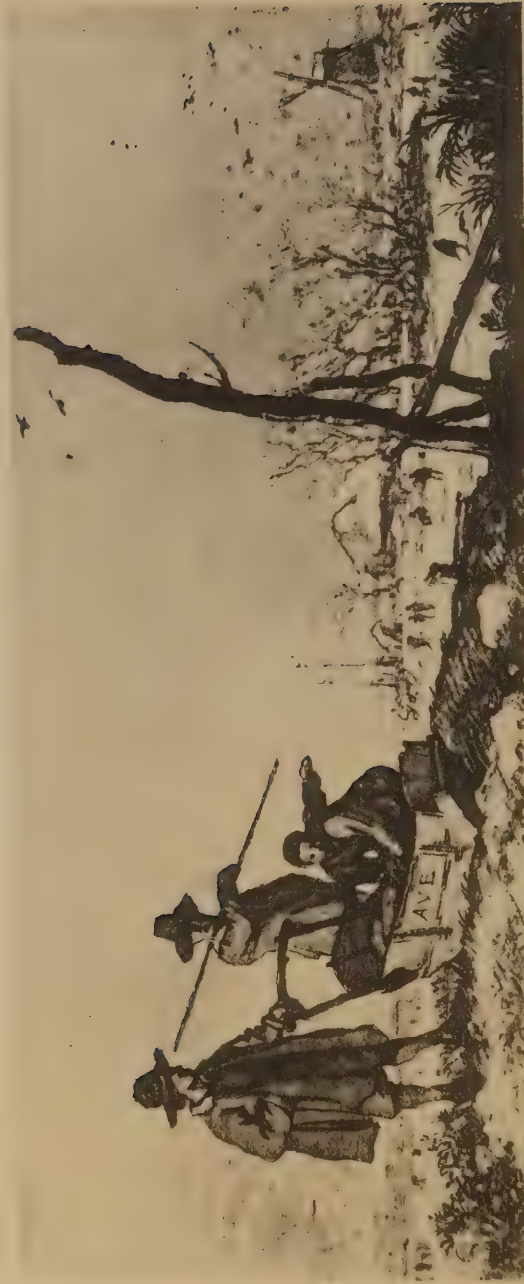
Aert van der Neer. River Scene. (Paris.)



Jacob van Ruisdael. Landscape. (Haarlem.)



Meyndert Hobbema, Water-mill. (Haarlem.)



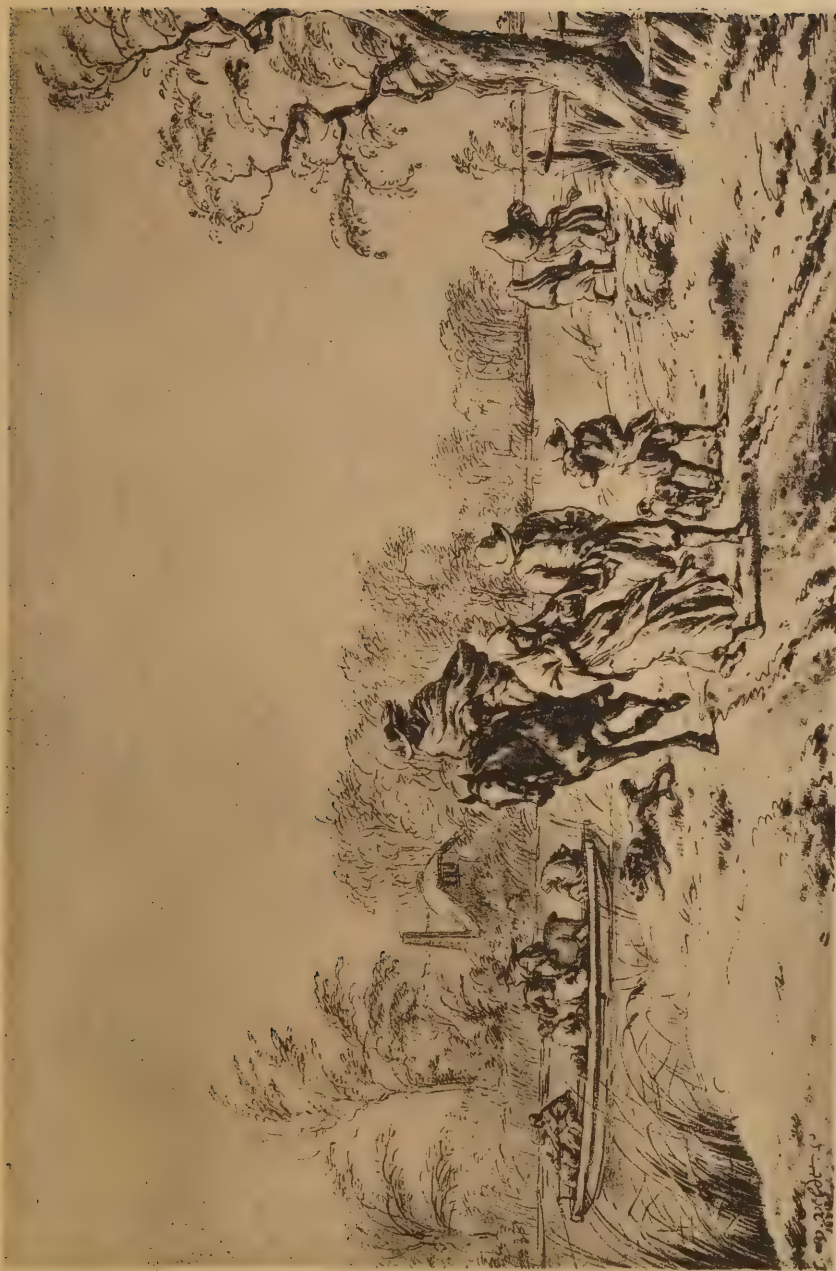
Allaert van Everdingen. Winter Scene. (Haarlem.)



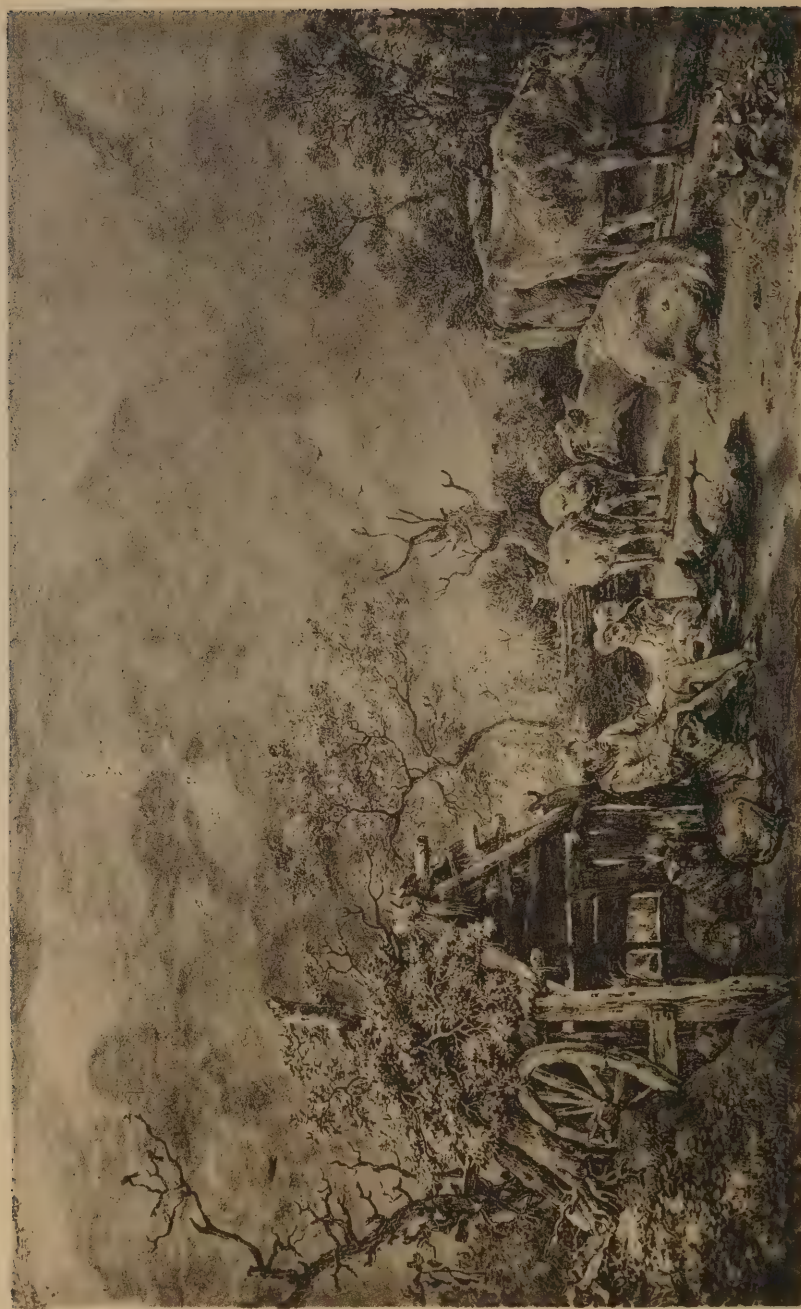
Claes Pietersz Berchem. Shepherd and Shepherdess with Cattle. (Fodor Museum, Amsterdam.)



Carel du Jardin. Italian Landscape. (British Museum.)



Adriaen van de Velde. Landscape in Winter. (Fodor Museum, Amsterdam.)



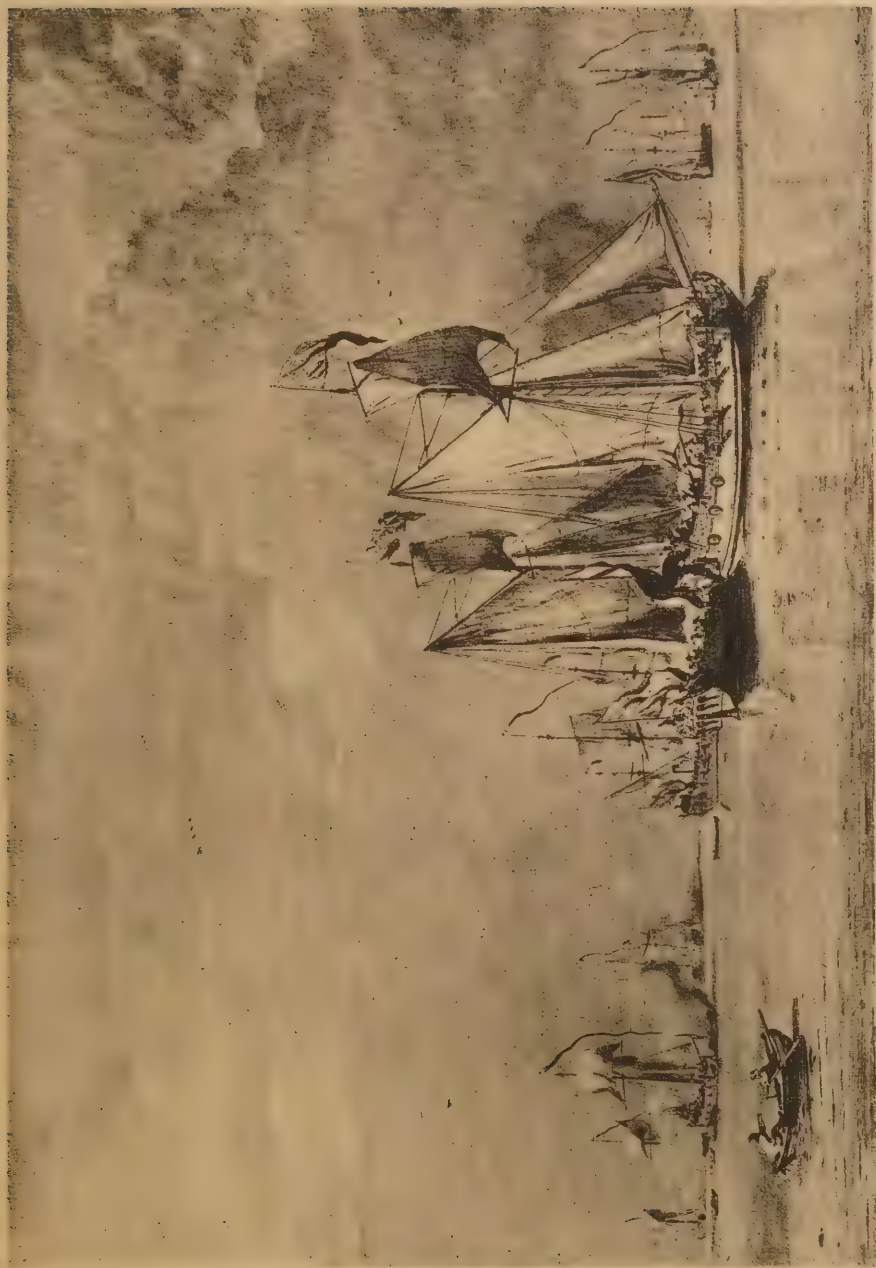
Paulus Potter. Shepherds with Cattle. (British Museum.)



Abraham de Verwer. Coast Scene. (Rotterdam.)



Jan van de Cappelle. Golf-playing on the Ice. (Haarlem.)



Willem van de Velde the younger. Prince William of Orange leaving England after his marriage to Princess Mary. (Fodor Museum, Amsterdam.)



Ludolf Backhuysen. Marine. (Haarlem.)



Reinier Nooms, called Zeeman. Harbour Scene. (Haarlem.)



Jan van der Heyden. After the fire at the De Bruinvis Soap Factory, Amsterdam, 18 April 1682. (Fodor Museum, Amsterdam.)



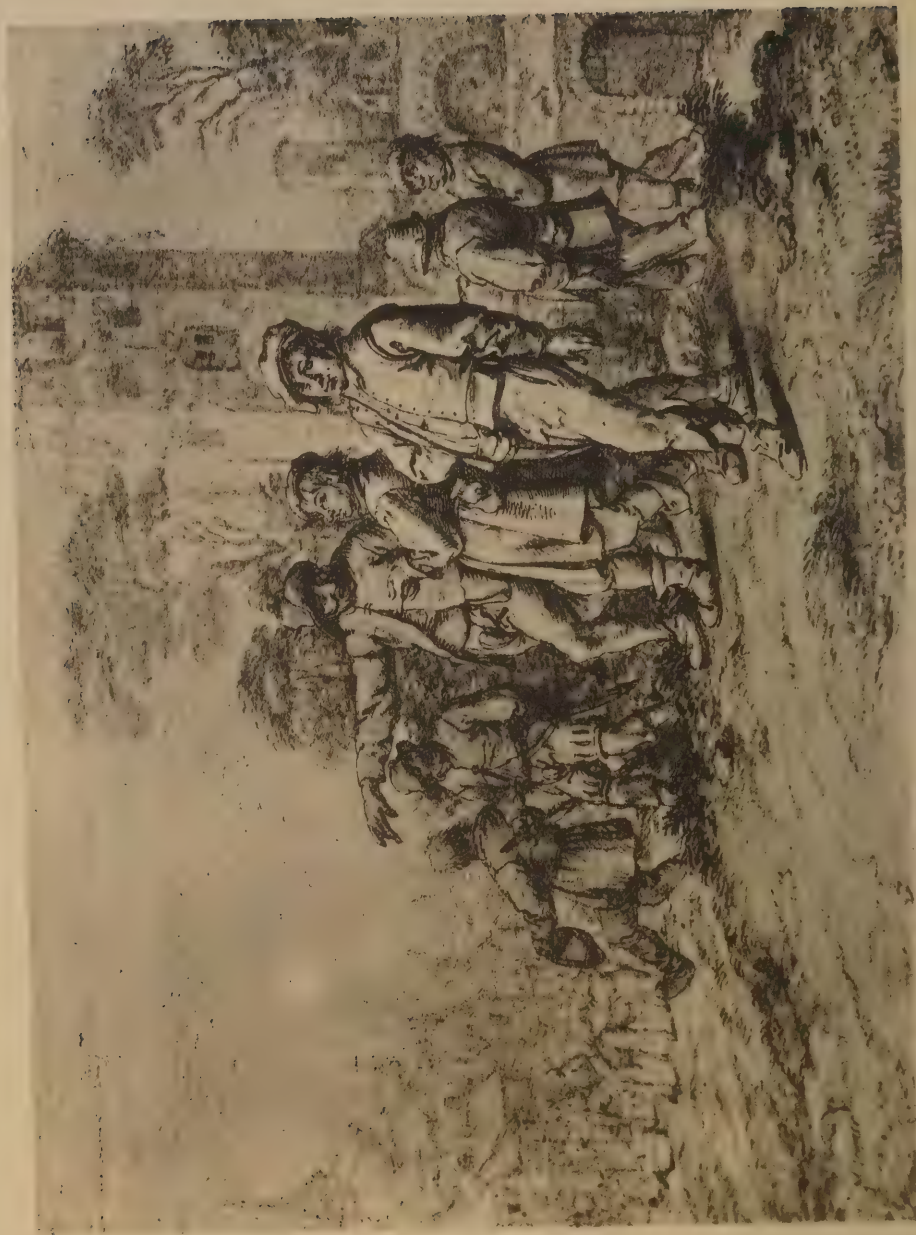
Dirck Hals. Interior with Figures. (Haarlem.)



Egbert van Heemskerk. Scene in a Tavern. (Haarlem.)



Willem Pietersz Buytewech. Anatomical Lecture. (Rotterdam.)



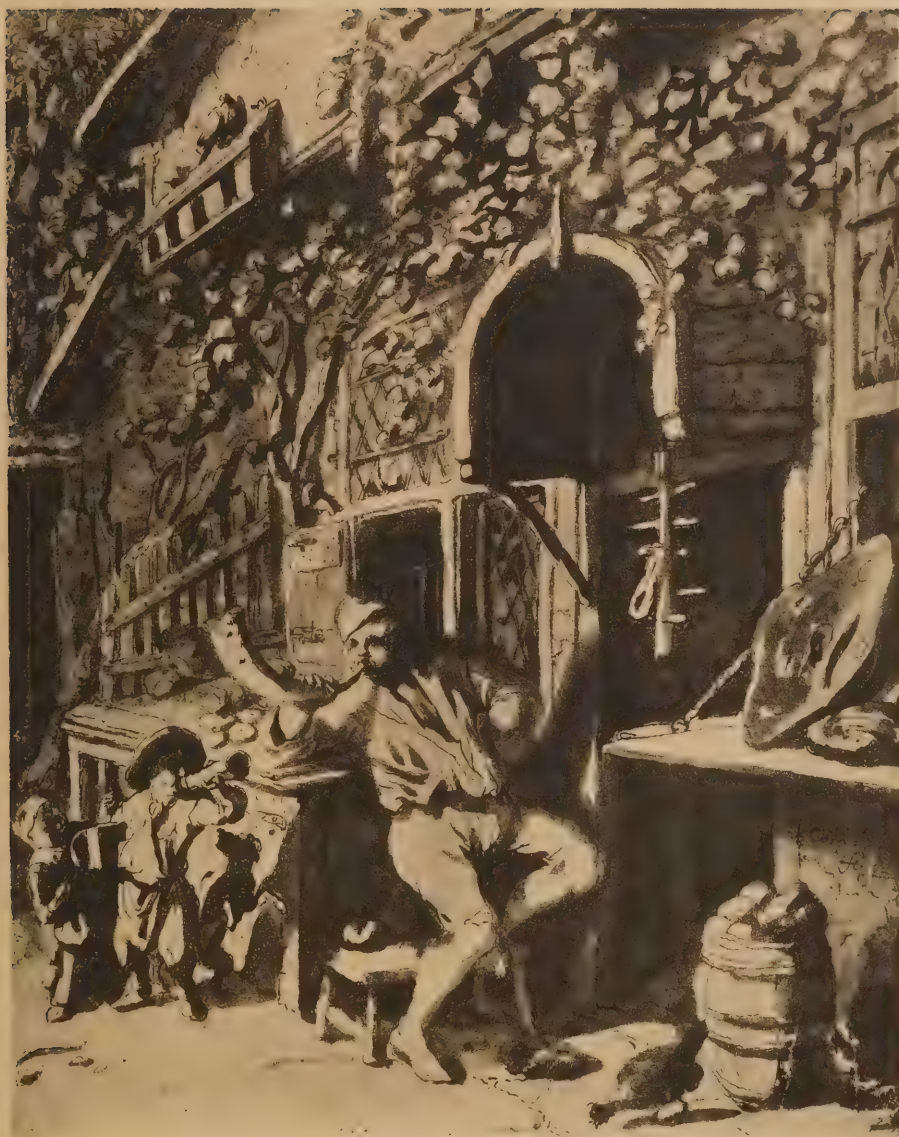
Jan Miense Molenaer. Peasants on their way to a Fair. (Haarlem.)



Adriaen van Ostade. Feast under a large Tree. (H. E. ten Cate Coll., Almelo.)



Isaack van Ostade. Round the Fire. (Haarlem.)



Cornelis Dusart. The Baker. (British Museum.)



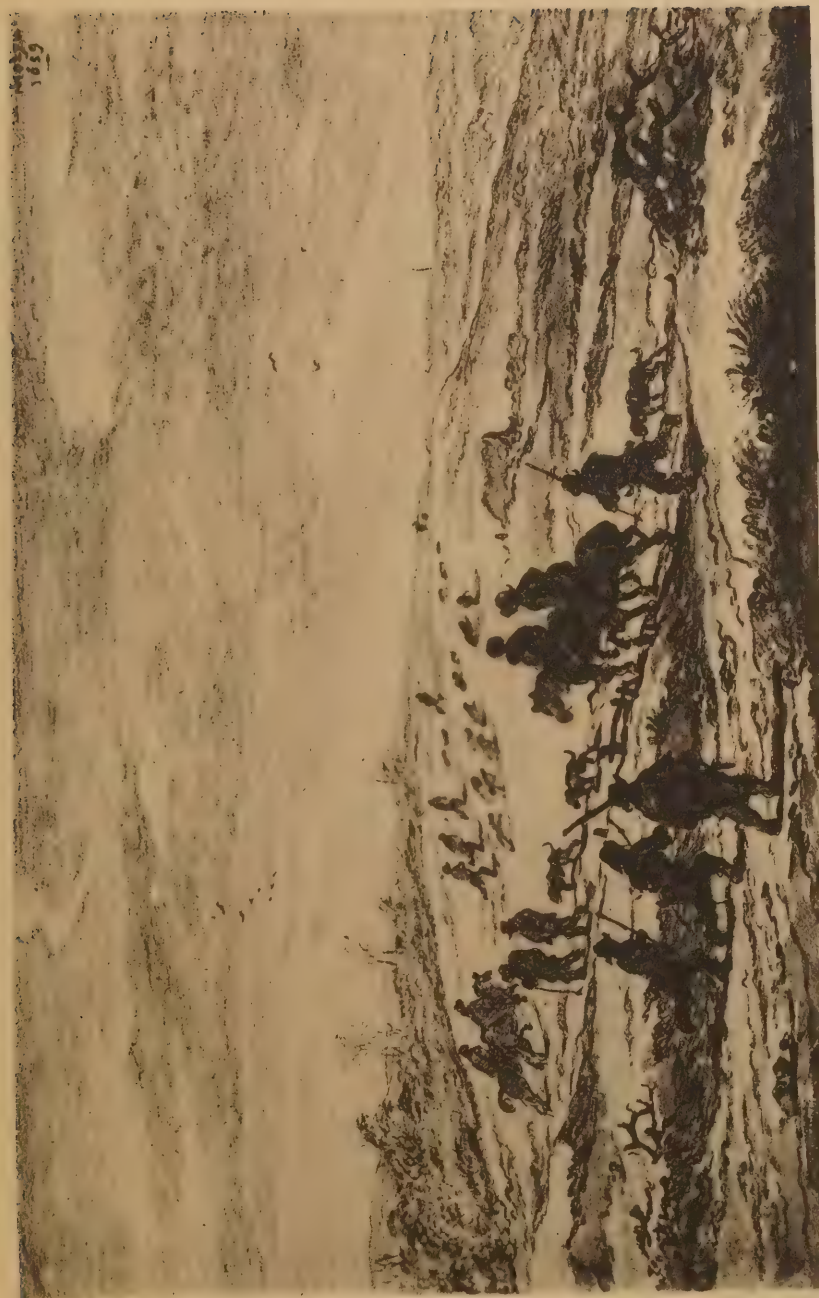
Cornelis Pietersz Bega. Tavern Interior. (British Museum.)



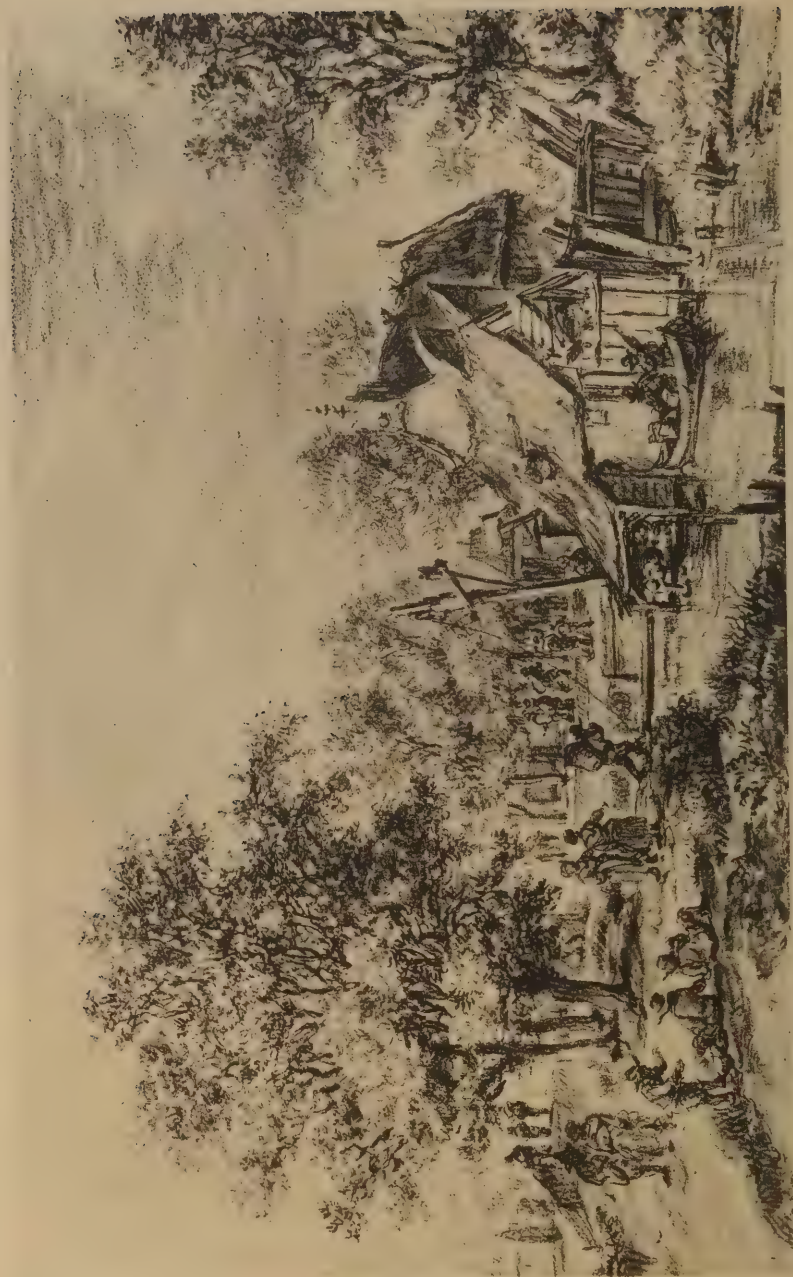
Jan de Bray. Maria van Tefelen. (British Museum.)



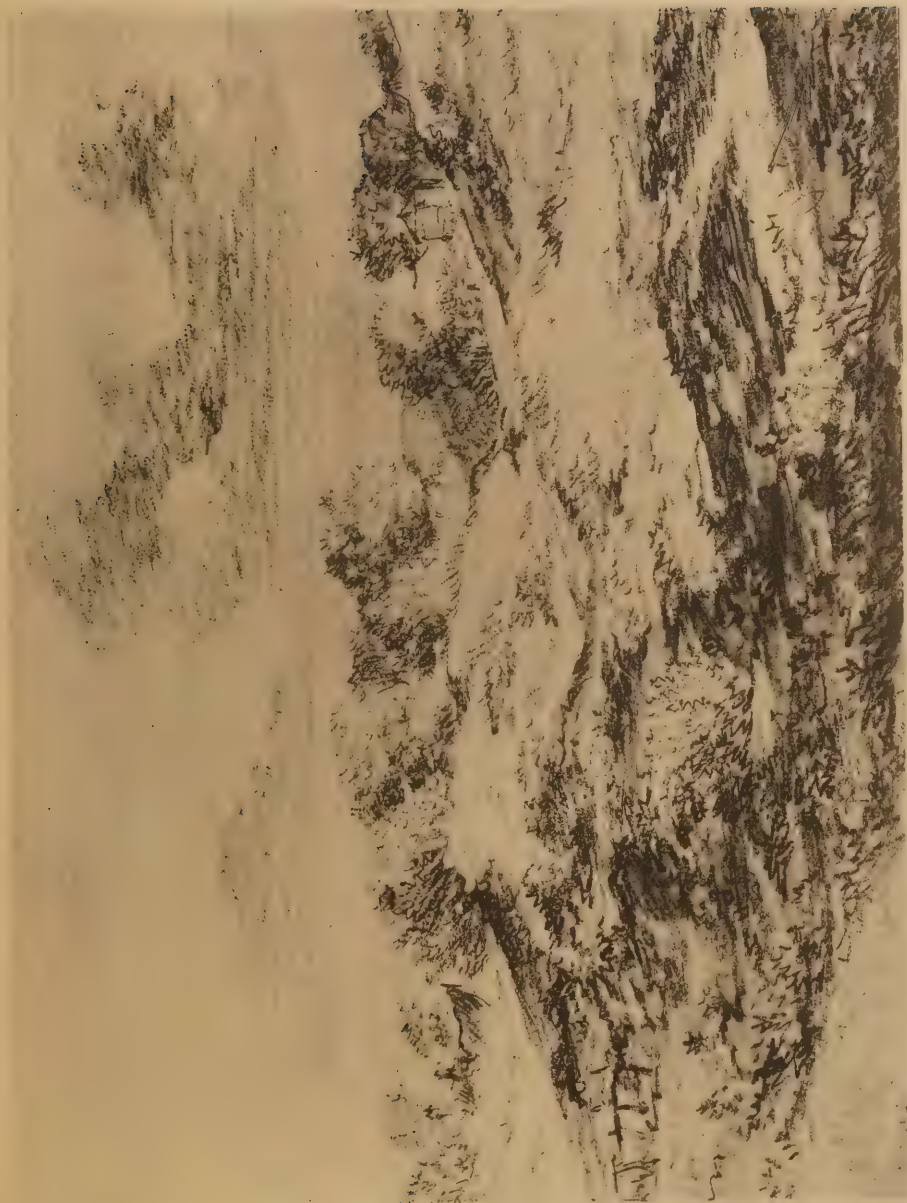
Cornelis Visscher. An old Woman sitting near her Spinning-wheel.
(Dutuit Coll., Paris.) (Copyright Braun.)



Pieter Molyn. November. (Haarlem.)



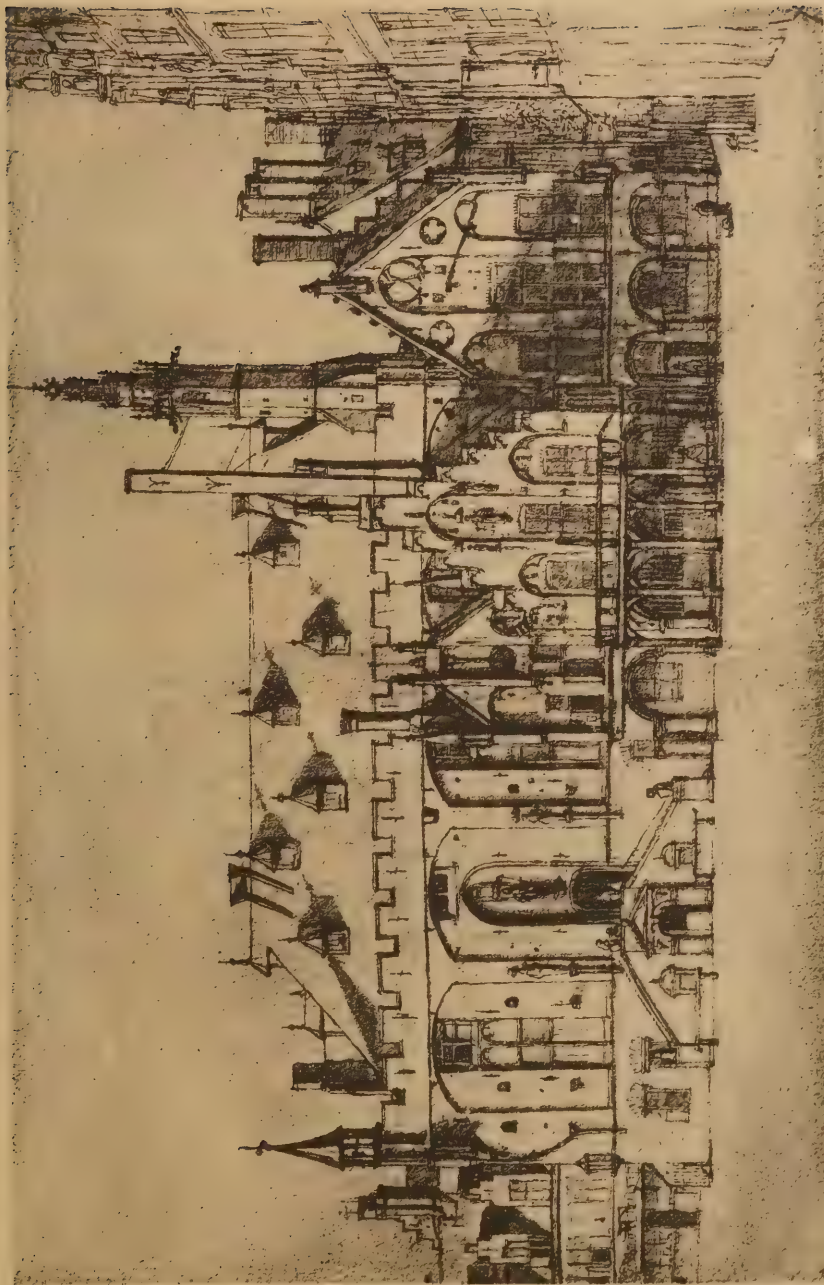
Salomon van Ruysdael. Landscape with Figures and Canal.
(British Museum.)



Jan Wynants. A sandy Road across the Dunes. (Amsterdam.)



Philips Wouwermans. Ice Scene. (Fodor Museum, Amsterdam.)



Pieter Saenredam. Town Hall at Haarlem. (Fodor Museum, Amsterdam.)



Gerrit Adriaensz Berckheyde. Church Interior. (British Museum.)



Jan Lys. Interior with Figures. (Bredius Museum, The Hague.)



David Bailly. Portrait of a Boy. (Paris.)



Gerard Dou. An old Man cutting his Pen. (Fodor Museum, Amsterdam.)



Frans van Mieris the elder. Music Lesson. (Fodor Museum, Amsterdam.)



Caspar Netscher. A Girl with a Top. (Fodor Museum, Amsterdam.)



Esaias van de Velde. Unloading a Boat. (British Museum.)



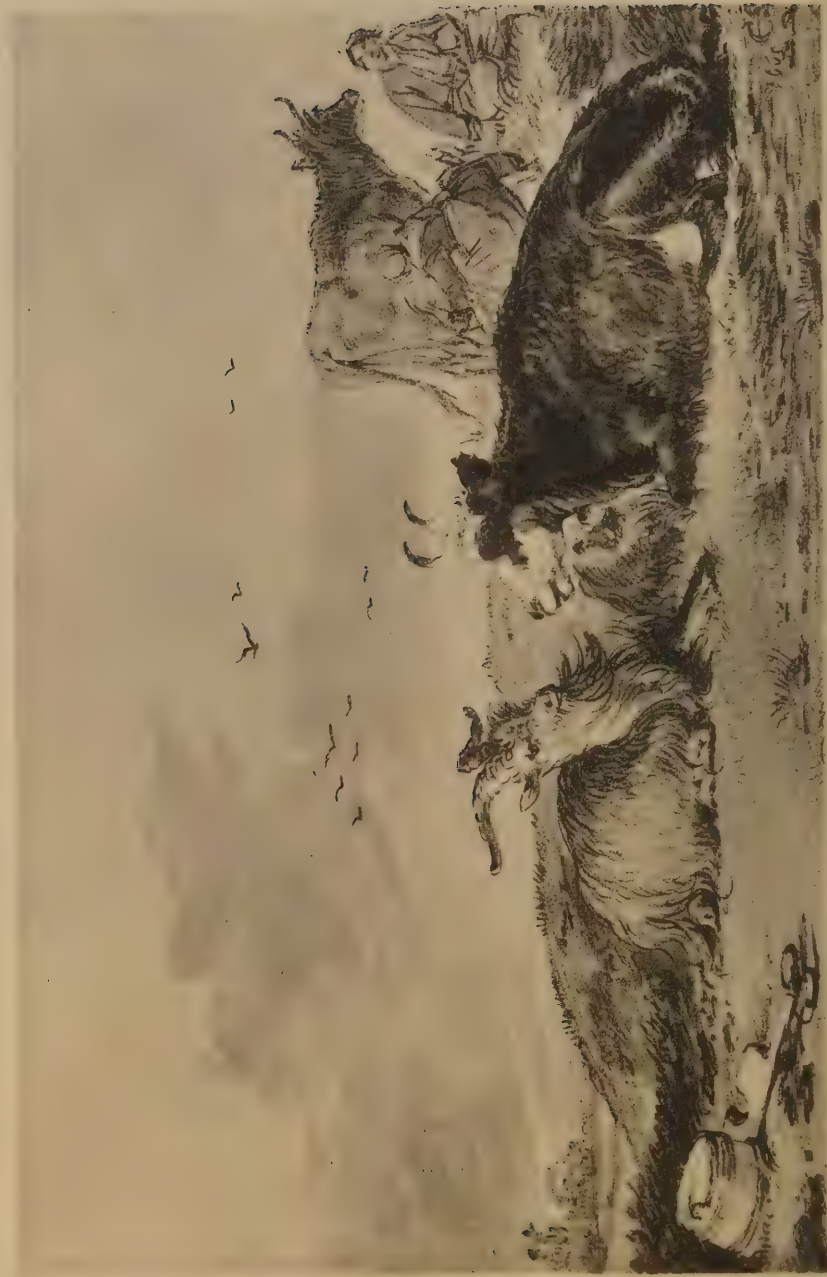
Jan van Goyen. River Scene. (British Museum.)



Jan de Bisschop. Leytsendam. (Fodor Museum, Amsterdam.)



Constantyn Huygens. River Scene. (Haarlem.)



Cornelis Saftleven. Cattle and Figures. (British Museum.)



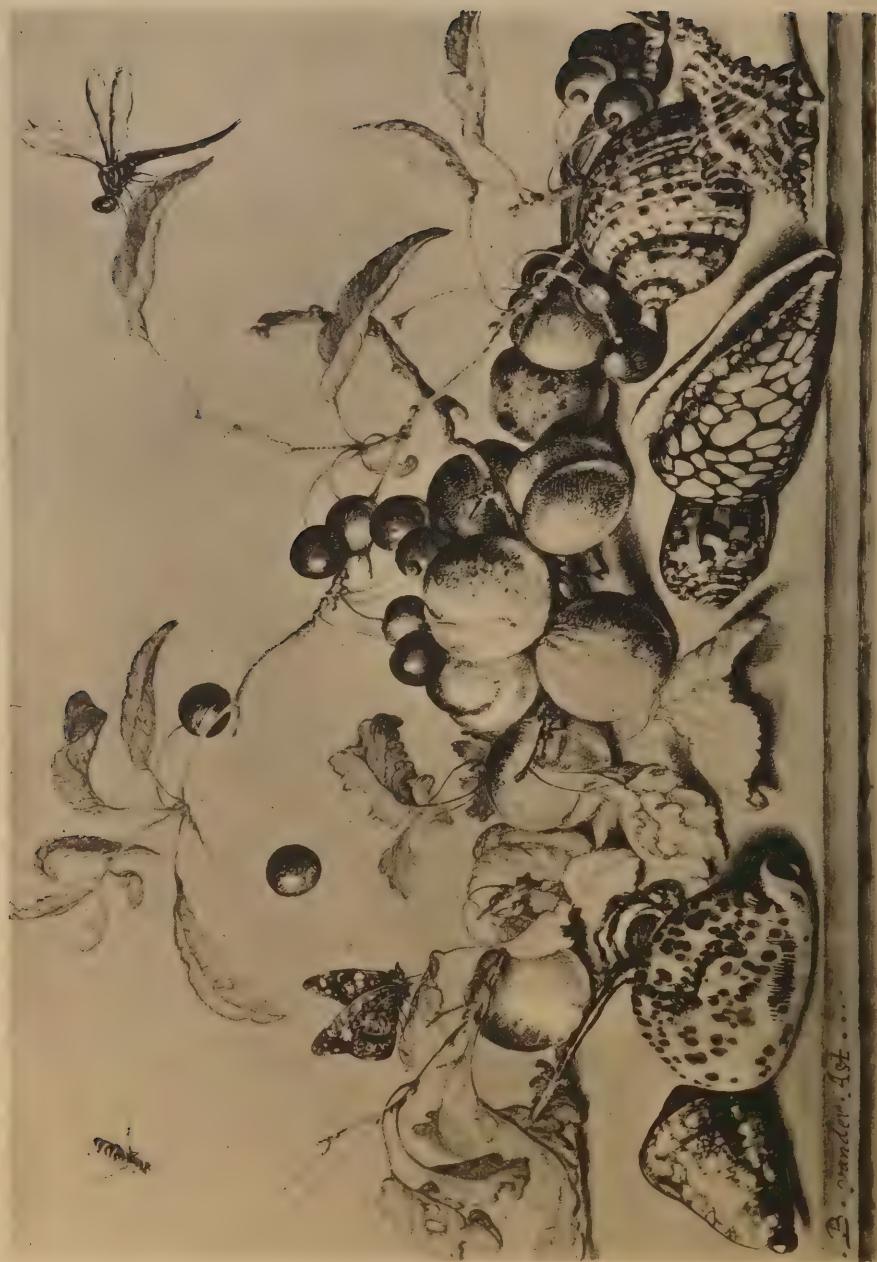
Simon de Vlieger. Huis ter Gouw. (Rotterdam.)



Aelbert Cuyp. Landscape. (British Museum.)



Paulus Moreelse. Portrait of a Girl. (Haarlem.)



Balthasar van der Ast. Still Life. (British Museum.)



Anthonie Waterloo. Landscape with Trees. (Rotterdam.)



Herman Saffleven. Landscape. (Prince Argourinsky-Dolgroukow Coll., Paris.)



Gerard ter Borch. Town Hall and the Market at Haarlem. (Haarlem.)



Mozes ter Borch. An old Woman. (Amsterdam.)

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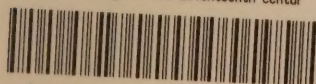
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Dutch drawings of the seventeenth century

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